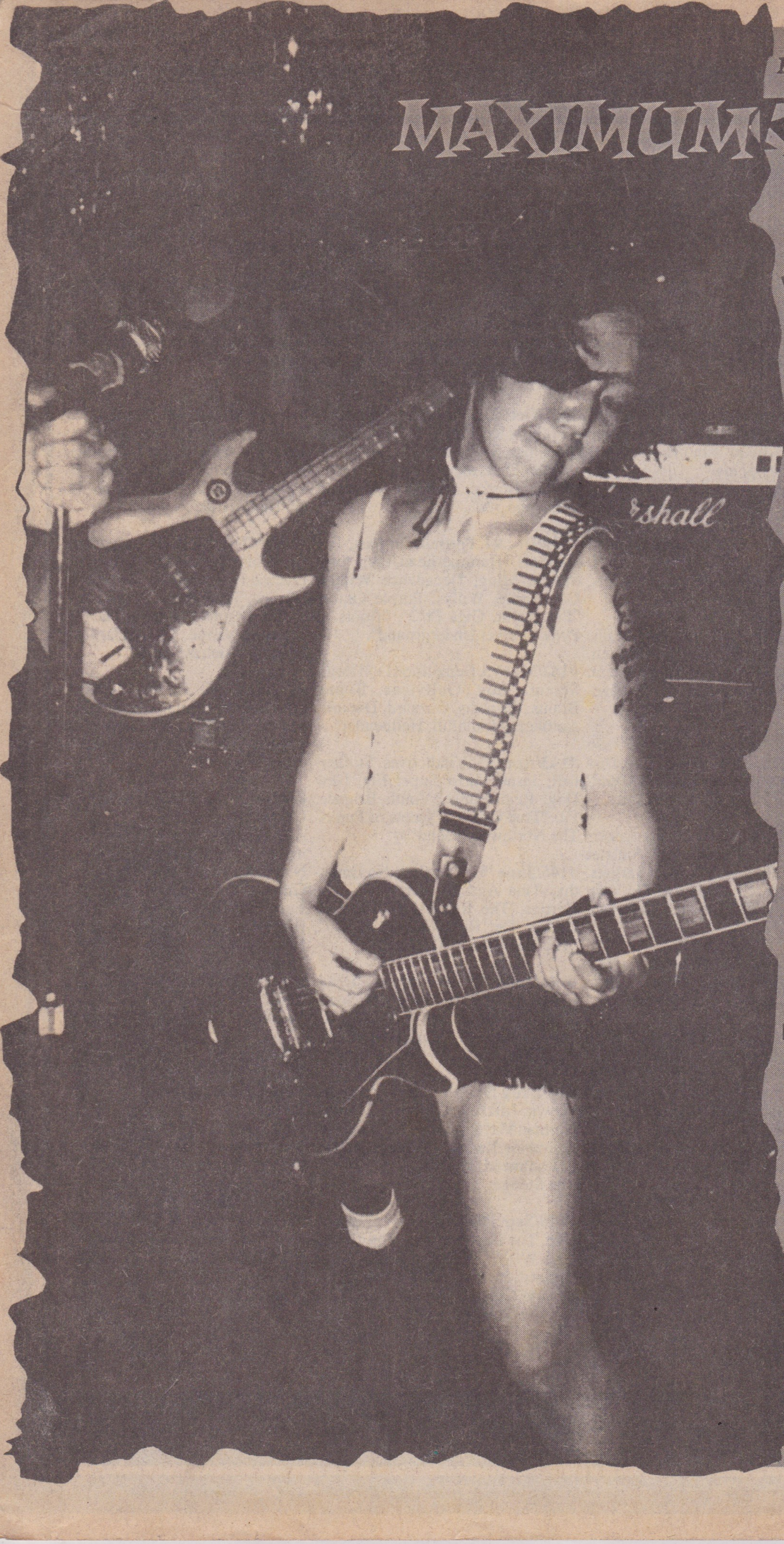
MARCH 1996 ISSUE 154

MAXIMUMROCKNROLL

$2.00



THE MOTARDS

SUBINCISION

STISISM

THE DONNAS

THE STALLIONS

COUNT BACKWURDS

FINAL WARNING

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

MAXIMUMROCKNROLL
WHO IS THIS MAN AND WHY
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C/Z records

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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Photo by Carolyn Keddy

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	105.5FM	No. York, ON	Wednesday 1AM
CKMS	100.3FM	Waterloo, ON	Friday 10PM
KALX	90.7FM	Berkeley, CA	Wednesday midnight
KCPR	91.3FM	San Luis Obispo, CA	Tuesday 11PM
KDIC	call station	Grinnell, IA	Tuesday 9PM
KDVS	90.3FM	Davis, CA	Thurs 9PM
KGHP	89.9FM	Gig Harbor, WA	Monday 8PM
KMNR	89.7FM	Rolla, MO	Thurs noon/Sun midnight
KUCI	88.9FM	Irvine, CA	Tuesday 9PM
KXCI	91.3FM	Tucson, AZ	Tues 1AM
KZUM	89.3FM	Lincoln, NE	Sunday 1AM
WALF	89.7FM	Alfred, NY	Tuesday 1AM
WCNI	91.1FM	New London, CT	Saturday midnight
WPRK	91.5FM	Winter Park, FL	Wednesday 9PM
WUVT	90.7FM	Blacksburg, VA	Thursday 5PM
Free Radio	104.1FM	Berkeley, CA	various time slots
4ZZZ	102.1FM	Fortitude Valley, Australia	Tuesday 10PM
Liberation Radio	93.7FM	San Francisco, CA	Friday 9PM
Radio Campus	94FM	Toulouse, France	Sunday midnight
Radio Pomme	91.6FM	Louviers, France	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

CHARLES BRONSON/SPAZZ-split EP
MONSTER X-Demo 1993-EP/HUMAN REMAINS-EP
DICK CIRCUS-Holy Rollers-EP
NO REDEEMING VALUE/SIX & VIOLENCE-split EP
DEAD DRUNK-American Apathy-EP
AUS ROTTEN-LP/OUT COLD-LP
Catch Our Breath-#2-zine
SOCIAL UNREST-New Lows-CD
DYF-Natural Born Punks-CD
ANTIDOTE-One Does Not Sell...-EP

ROB COONS

V/A-You Can Set The Dove Free-LP
CHARLES BRONSON/SPAZZ-split EP
TOE TO TOE-Southpaw-EP
MK-ULTRA-Stick Figure-EP
MEN'S RECOVERY PROJECT-Normal Man-EP
ADRENALIN OD-Sittin' Pretty-CD
DEAD BEAT/NARSAAK-split EP
V/A-Women's Liberation-2xLP
LIP CREAM-Lipcream's Thrash Till Death-CD
SCARED OF CHAKA/CHARLES BRONSON-live

PAUL CURRAN

MR T EXPERIENCE-Love Is Dead-LP
MICKEY & LUDELLA-Bedlam A Go Go-LP
HI-FIVES/ODD NUMBERS-split EP
HOPE BOMBS-live
CATFIGHT-Mamie Van Doren-45
BLACK FORK-1000 Lucky Corn Dog Lovers-EP
SMUGGLERS/HI-FIVES-split EP
ZOINKS/THE GAIN-split EP
PANSY DIVISION-Valentine's Day-EP
THE TANTRUMS-Big Dress-EP

LALI DONOVAN

THE MOTARDS-LP/THE MAKERS-LP
JOE ALCOHOL & THE HONG KONG KNIFE-EP
V/A-Women's Liberation-2xLP
OUT COLD-Permanent Twilight World-LP
MICKEY & LUDELLA-Bedlam A Go Go-LP
OBLIVIANS-Six Of The Best-10"/SYSTRAL-Fever-10"
FACEPULLER-Unauthorized Volume Dealers-LP
TESTORS-Original Punk Recordings-10"
NO EMPATHY-Ashland Ave-45
CHINESE MILLIONAIRES-EP/URANUS-2xEP

KARIN GEMBUS

MEN'S RECOVERY PROJECT-Normal Man-EP
BLACK FORK-1000 Lucky Corn Dog Lovers-EP
SMUGGLERS/HI-FIVES-split EP
CAROL-Prefabricated-EP
Who Knows It Feels It-zine
V/A-Minimum Rock e Rol-EP
THE MAKERS-LP
TOE TO TOE-Southpaw-EP
DRIFT-#8-EP
URANUS-2xEP

DR. DANTE & CHRIS HARVEY

MICKEY & LUDELLA-Bedlam A Go Go-LP
SMUGGLERS/HI-FIVES-split EP
THE MOTARDS-LP
5.6.7.8's-Bomb The Twist-10"
SUPERSNAZZ-I Gotta Go Now-EP

Dr Dante esta surfiendo
en Mexico

CAROLYN KEDDY

OBLIVIANS-Six Of The Best-10"
DE STIPJES-Feel Lucky, Hippy?-45
LIZARDS-Uh-oh Chongo!-EP
MORNING SHAKES/HEARTDROPS-split EP
BOYZ NEXT DOOR-Welcome...-EP
THE MOTARDS-LP
CATFIGHT-Mamie Van Doren-EP
ELECTRIC FRANKENSTEIN-New Rage-45
SMUGGLERS/HI-FIVES-split EP
THE TESTORS-Original Punk Recordings-10"

RAY LUJAN

CHOPPER-Porcelain-EP/BOUNCING SOULS-LP
SKIMMER/SAMANTHA'S FAVORITE-split EP
MCRACKINS-In On The Yolk-LP/FUNBOX-LP
MR T EXPERIENCE-Love Is Dead-LP
PVC-Punk Rock Berlin-CD
GAIN/ZOINKS!-split EP/RED #9-No Hope-LP
V/A-Dad, Are We Punk Yet?-LP
YELLOW CAR-Where Did You Go-CD
BLINK/ICONOCLASTS-split EP
LUNCH BUNCH-Blank Future-EP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- CAROL-Prefabricated-EP/URANUS-2xEP
- CHARLES BRONSON/SPAZZ-split EP
- MONSTER X-Demo 1993-EP/LIP CREAM-CD
- SLIGHT SLAPPERS-Over Come Pain-EP
- MEN'S RECOVERY PROJECT-Normal Man-EP
- OUT COLD-Permanent Twilight World-LP
- MK-ULTRA-Stick Figure-EP/Fiesta Grande #4-show
- THE MOTARDS-LP/THE MAKERS-LP
- OBLIVIANS-Six Of The Best-10"/SYSTRAL-Fever-10"
- MELT-BANANA/DISCORDANCE AXIS-split EP

SMELLY MUSTAFA

- MELT-BANANA/DISCORDANCE AXIS-split EP
- CHARLES BRONSON/SPAZZ-split EP
- ZOINKS!/NO EMPATHY-split EP
- RUPTURE-Elektra Complex-EP
- SHITGIVEITS-American Way-EP
- TURBONEGRO-I Got An Erection-EP
- THE CRIMINALS-7 Month Drunk & Bitter-EP
- APARTMENT 3G-Subrosa-EP
- SCHLONG-Unessential-CD
- PACHINKO-live

JEFF RANDOM

- THE MAKERS-LP
- TESTORS-Original Punk Recordings-10"
- CHINESE MILLIONAIRES-White Collar Criminals-EP
- BLANKS 77-5"
- BLACK FORK-1000 Lucky Corn Dog Lovers-EP
- THE MOTARDS-LP
- PEECHEES-Do The Math-LP
- 5.6.7.8's-Bomb The Twist-10"
- SUPERSNAZZ-I Gotta Go Now-EP
- DEMOLITION DOLL RODS-Spoiled Kitty-45

BRUCE ROEHRS

- BLANKS 77-"/WRETCHED ONES-5"
- DEAD DRUNK-American Apathy-EP
- DISTORTION-Fun Times-EP
- MENTAL DECAY-Walking Stick-EP
- SMD-King Of Drunk-EP/SHITGIVEITS-EP
- V/A-Mohican Melodies-EP
- DELINQUENTS-Young And Drunk-EP
- ELECTRIC FRANKENSTEIN-New Rage-45
- THE OPPRESSED-Fuck Fascism-EP
- '77 SPREADS-I Against Punk Femme-EP

KEN SANDERSON

- V/A-No Fate-CD/OUT COLD-LP
- THE MAKERS-LP/AUS ROTTEN-LP
- URANUS-2xEP/BLACK FORK-EP
- LIZARDS-Uh-oh Chongo!-EP
- SLIGHT SLAPPERS-EP/DEFIANCE-LP
- LIP CREAM-Lip Cream Thrash Till Death-CD
- CHARLES BRONSON/SPAZZ-split EP
- DEAD BEAT/NARSAAK-split EP
- MEN'S RECOVERY PROJECT-Normal Man-EP
- VONOSONOLOPPUS/LETNYI PODNOK-split EP

JON VON

- SUPERSNAZZ-I Gotta Go Now-EP
- SPLASH 4-Funbangers-EP
- BLANKS 77-Speed-5"
- 5.6.7.8's-Bomb The Twist-10"
- SMUGGLERS/HI-FIVES-split EP
- MCRACKINS-In On The Yolk-LP
- THE MAKERS-LP
- ELECTRIC FRANKENSTEIN-New Rage-45
- MR T EXPERIENCE-Love Is Dead-LP
- THE PEECHEES-Do The Math-LP

TIM YOHANNAN

- SHITGIVEITS-EP/BLANKS 77-5"
- FUCK UPS-EP/CHINESE MILLIONAIRES-EP
- ASHLEY VON HURTER & THE HATERS-10"
- DE STIPJES-Feel Lucky, Hippy?-45
- DETROIT COBRAS-Village Of Love-45
- NO EMPATHY-Ashland Ave-45/'77 SPREADS-EP
- SPLASH FOUR-Funbangers-EP/THE PEECHEES-LP
- MAN OR ASTROMAN?-Sonic Space Age-45
- JOE ALCOHOL & THE HONG KONG KNIFE-EP
- MICKEY & LUDELLA-LP/THE MOTARDS-LP

REMA YOUNG

- PVC-Punk Rock Berlin-CD
- DINKS-Go Home-EP
- 77 SPREADS-I Ain't Against Punk Femme-EP
- SUPERSNAZZ-I Gotta Go Now-EP
- THE MAKERS-LP
- BLANKS 77-Speed-5"
- THE MOTARDS-LP
- SMUGGLERS/HI-FIVES-split EP
- ELECTRIC FRANKENSTEIN-New Rage-45
- MICKEY & LUDELLA-LP/MENS CLUB-live

ZINE SHITWORKERS

Matt Average
Slaugh Cole
Chris Charla
Rob Coons
Paul Curran
Lali Donovan
Gardner Fusuhara
Karin Gembus
Lance Hahn
Chris Harvey
Jenn Hyman
George Impulse
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Greta S
Steve Spinali
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Mary Jane Weatherbee
Shane White
Winni Wintermeyer
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Jesse Luscious
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Fred Hammer
Chuck Trend
Jeff Perlah
Rev Norb
John Kohut
Jason Beck
Ted Rall
Bev Elliott
Mark Hanford
Neil Nordstrom
Mike Marano
TK Getzgo
Brendan White
Steve Wishnia
Joe Donohoe
Michael Layne-Heath
Chris Davidson
Generic Nathanson
Chuck Foster
Scott Wilkins
Rick Sylvain

ZINE COORDINATOR

Tim Yohannan

ENDLESS FIGHT

Mayday
"Lost in Sabbath" 7"

Tension
"Sickness of our Age" 7"

Dissolve 7"

NEW:

Catharsis 7"
"brutal holy-terror hardcore"
"comes with 12 pg. booklet"

and

WAR PRAYER /Compression
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Europe $5.00 World $5.50

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S.A.S.E for correspondance

JEFF LEOPARD MUST DIE! AND HERE'S WHY...

In 1984, this so- called band played at the Yellow Rose and pissed everybody off. In 1989 this so-called label pressed a 7" EP of that gig. 300 copies were made. *In 1996 I realized I'd sold about 20* copies of JEFF LEOPARD "Bitches Die"- THE WORST RECORD EVER MADE- and that I was tired of looking at the unsold 280 copies.

On March 1, 1996, I WILL DESTROY ALL UNSOLD COPIES OF THE JEFF LEOPARD EP "BITCHES DIE". I will videotape the destruction of every remaining copy of "Bitches Die". I will offer the videotape to public scrutiny for any who doubt my intentions.

If you wish to purchase a copy of JEFF LEOPARD "Bitches Die 7" EP- only 300 pressed and featuring mystery celebrity rockers we are not allowed to reveal- send us $3.00 per copy (plus shipping) before March 1, 1996. After that, I party down with a blowtorch.

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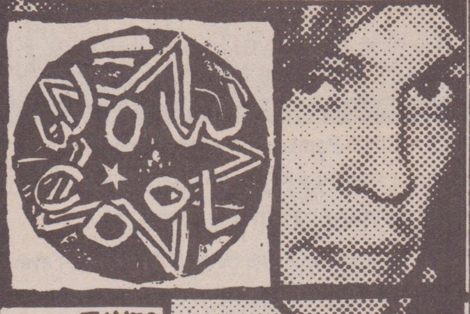

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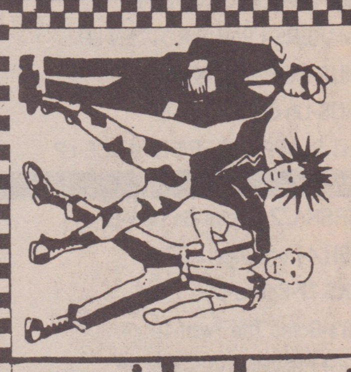

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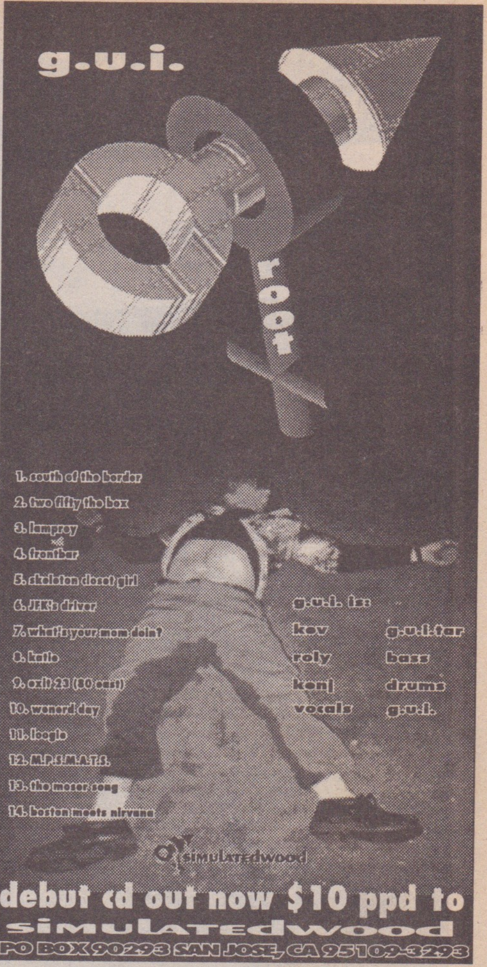

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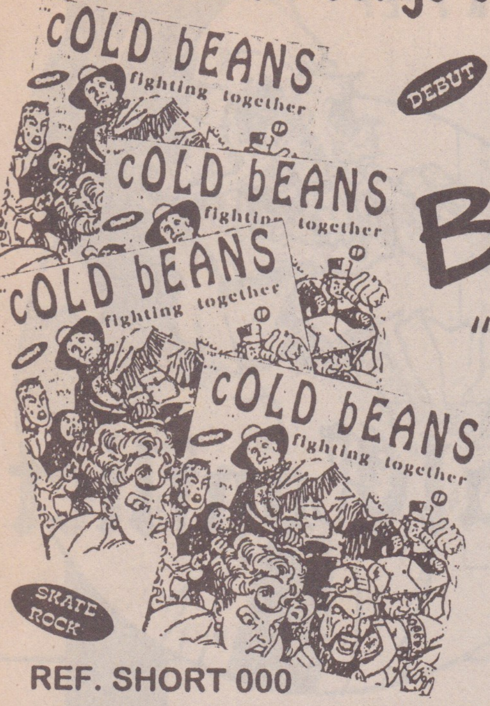

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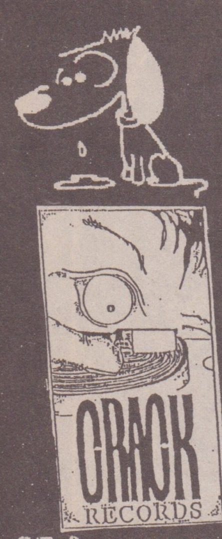

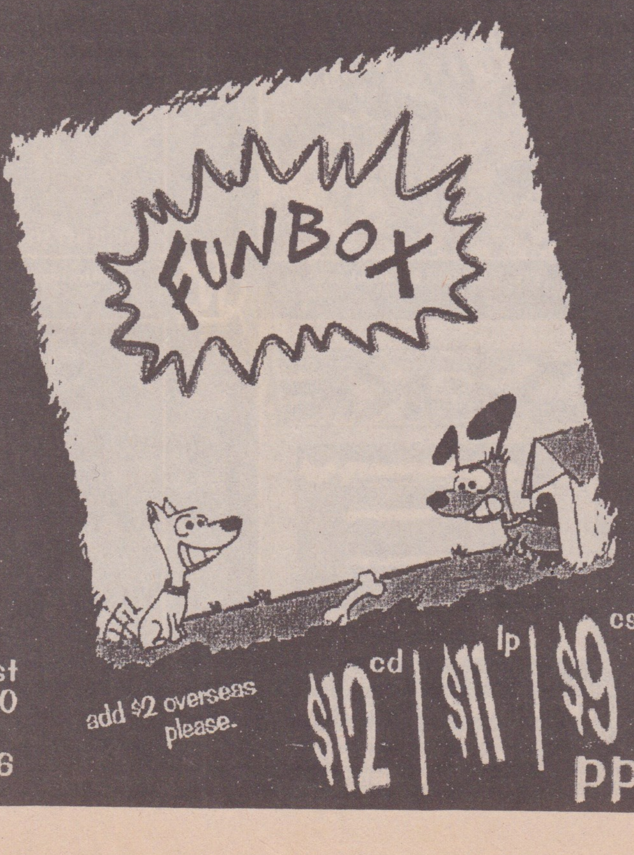

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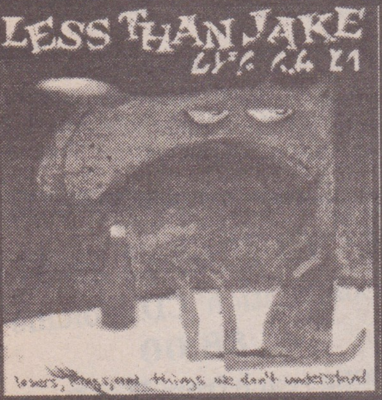
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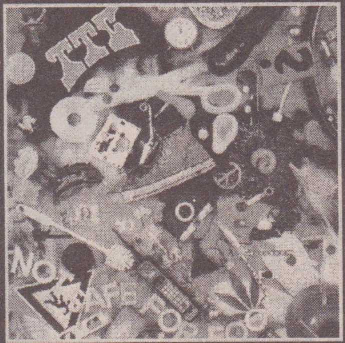
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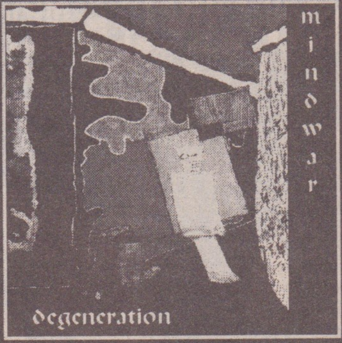
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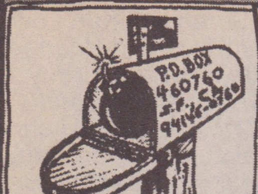

A

Dear MRR,

I was really dismayed by Adrienne Droogas' column in issue #151, part 2; more specifically, I was dismayed by the part about Japan. You'd think that during the months she spent preparing her trip Droogas would have done a bit of reading on the countries she was going to visit: that's what public libraries are for you know. It really bothers me when Americans go abroad and expect everything to be the way they want them to be. The Japanese drive on the left side of the road: does that make them "rigid and regulated"? No, it makes them different, that's all. The Japanese take their shoes off when they enter a house? It's not any more rigid than Americans *not* taking their shoes off, it's just different.

Similarly, putting your feet on a bank's desk isn't punk, it's just rude and, when you're abroad, stupid. Poor Adrienne was just "running around being me" and never once considered that American habits are not standard all over the world. And then American tourists wonder why people in other countries are often rude to them: if they bothered to do a minimum of homework before travelling people would be much nicer. Droogas had "a major problem with the country"? Fuck yes she had: she behaved crassly and guess what, she discovered that Nagoya or Tokyo aren't Berkeley or San Francisco. The dumbest part is probably that it cost her over $2,000 to discover that.

Elisabeth/ PO Box 258/ New York, NY 10009

B

Dear MRR,

I want to agree with Jason Useless in #152. For the last couple of months there have been some great columns, Every month they have been excellent. In fact, Rev. Norb's column in #152 was the easiest-to-read column he's ever written. Thanks for giving my eyes a rest.

In regards to your "Fourth Reich" column I would like to recommend two books I have read recently. They are *American Swastika* and *Trading with the Enemy*, both by Charles Higham. They also recount Americans collaborating with the Nazis from 1933 to the present day. You can find them in your library.

Also, since the Nixon movie came out recently, I would recommend *Silent Coup* by Len Colodny. It is THE Watergate book. I have read them all and I feel it reveals the truth of that scandal. Now I wonder what the movie will say about Nixon's whereabouts on 22 Dec 63 when his enemy was killed. Nixon had given different stories of his activities that day.

Sam Crawford/ 3530 Martin Way E. #210/ Olympia, WA 98506

C

Dear MRR,

A few months ago I was perusing your review section (MRR #149) when I came across a review of Total Passover's "...And Then You Woke Up" CD. After reading the review the only question I have is: What CD were you reviewing? Because it was definitely not the Total Passover CD.

Normally, I could see where if you gave a CD a bad review, that's fine, but there were a couple of things that struck me odd, including a line that went something like, "With the titles of these songs, you would think these guys would have a sense of humor". Hello? You've got songs with subject matter ringing from she-males, autoerotic asphyxiation, hairy porno-stars, Edith Bunker, a fellow who performs coitus interruptus on OTHER people, and the planet Uranus, which has been the punchline of many a sophomoric joke. Granted, if the review said, "These guys have a really BAD sense of humor", I could understand.

I could even understand if you said the album was filled with juvenile lyrics, not produced very well, and even that there is a repetitive song structure. What I can't understand is how the review refers to the music being "emo-core". Tell me, is it a requirement to smoke crack before you review a piece of music at MRR, or just my imagination? The first song is "Ron Jeremy", where the chorus states "He's fat and ugly/ his schlong's his only sex appeal/ and don't forget/ he's harrier than George 'The Animal' Steele". Oh, gee, I guess you're right, those lyrics DO sound somewhat like a Rites Of Spring song I once heard.

Total Passover has had their 7", their first CD, and their second full release, an LP, reviewed in MRR and all received great reviews. Each release was progressively better than the last. People who have followed the band tell me they thought this was the CD that would get them on a decent independent label, it was so much better than anything they had created, yet you guys didn't get it. You might want to check the jewel box again to make sure someone didn't slip you a Lungfish CD or something.

Jesse Trent/ Decorah, IA

d

Dear MRR,

I was just wondering, how come in MRR #152 Nick Fitt spends his whole column talking about how he's not a Nazi, and in the same column he says something like "Note: Good Catholic = Oxymoron?" Doesn't he see what a hypocrite that makes him? Nick Fitt has lost all his credibility with me. People need to stop hating each other because of race, religion, sex, sexual orientation, etc. I urge Mr. Fitt to practice what he preaches. Sincerely,

Daniel Kingery

E

Dear MRR

I've started a non-profit organization, it's called... A.C.O.P.I.... Artists Against Copyright Or Plagiary Infringement! A forum for artists having their intellectual property plagiarized by corporate thieves. So I must tell you then, that Pennywise and Producer Darren Doane, Royal Films, Zethro Entertainment and the Epitaph label have plagiarized my property and infringed on the copyrights that I hold. I am a video artist who filmed the Bad Religion riot December 29, 1990 at the El Portal Theatre in No. Hollywood, CA. It was aired on KABC local and World News Tonight. It gave Bad Religion, NoFX, and Pennywise World Wide publicity. Epitaph Records did real well the following week the story was aired. Henry Hanoi Kuzdak, the bands advisor, said it was a "great thing that I had done for them." I received calls from around the nation asking me for interviews and info about the riot.

On October 29, 1995 I found out from a friend that my riot footage is in the new Pennywise film ("Home Movies"). I let ABC use 115 seconds for an exclusive news story. I spoke to Brett Gurewitz, he said that one of the band members Mom taped it off the TV-it's a news story that's why they could use it...

I said no, no, I've already contacted ABC, they are backing me up. ABC had to get my permission, and so does anyone else including Pennywise, Epitaph, etc... Spike Lee made a movie called Malcolm X, he did not have someone's Mom tape the Rodney King news story off of television and use it in his movie.

Spike Lee had to get permission from George Holliday, the man holding the camera. Spike Lee used 30 seconds, paid him thousands of dollars, and gave him credit in the film.

Darren Doane, Pennywise, Zethro Entertainment, Royal Films, and Epitaph Records are plagiarizing 43 sec-

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S.F. CA
94146-0760

onds of my property in their film. I've been involved in this punk rock movement since 1979. I've filmed over 360 bands since 1984 with my friend Louis Elovitz. I've done work for the Red Hot Chili Peppers for LGM, Janes Addiction for Perry Farrell, NIN. None of these bands have ever stolen from me.

So how can these guys get away with this? Who do they think they are? I have spoken with Jeffrey L. Graubart, Atty. I will be filing a lawsuit. Darren Doane removed my name and did not give me credit; it's so simple, they could have used the footage for free! But *no* they could not come down off their high horse and do the right thing. Now they are facing legal action... I am speaking for artists around the world. This is unacceptable behavior in today's society. I'm taking legal action as a matter of principle, not for money, I already have everything I need. It simply will show them that they can not plagiarize the little guy... artist, musicians, etc... Please reply. The A.C.O.P.I is under construction. Are these guys at the label in pre-school?

Richard White/ e-mail: progress@earthlink.net/ PO Box 325/ Sunland, CA 91040

F

MRR,

Responding to a letter printed in your 'zine (Dec. Part 2). About "popular punk, (which I personally don't consider punk when they start becoming hypocritical, but that's another issue) and it's impact on young punks." Uh, that wasn't worded well, but I'm sure you get the picture. It was written by Sean Maloney. Yeah, I had a similar situation. When I was a wee lass (birth to age 10) I was a carefree little Ramones fan and Clash-lover and really dug Michael Jackson before he started to suck and turn white. (I suspect those two are related). Anyway I was hyperactive, had ADD and was the most offensive bitchy terror of a girl. Then my life fell apart. My father shot and killed a guy who was a friend of the family and like an older brother to me. Why? You ask? He was messing around with my dad's 16 year old girlfriend. Since I live in a small town, everyone knew. All the kids in 4th grade called me a murderer and the snotty upper-class adults in the town made snide remarks about the 16 year old girlfriend. I realized all the kids hated me, and that I wanted "cool" friends so I tried to become normal, which was hard for me since I was an individualist since I was born. No more unmatching shoes and spiked bands for this little girl... I also need a radical attitude adjustment. Back then I didn't care. I was free and lived by my own rules. So I became a conformist. Carefully surveying every fashion trend and waiting for just the right moment to jump on the bandwagon. I never used "big words" anymore because the kids made fun of me for that, too. I also repressed my sexual fantasies about women. (Hey, man, my life is a soap opera!) I didn't even think I liked guys, which, at the time, scared the living FUCK out of me. I was sexually molested by my uncle-by-marriage and told no one was to know. He'd never do it again, and if I prosecuted it would "tear the family apart"- making me the bad one. So basically everyone hated me, I was fucked-in-the-cabesa! And I wanted to off myself. Then, I moved to California- and saw real freeks! (Fuck yeh!) But my real inspiration for my "fuck you to society's norms" was Kurt Cobain. Since, at the time I lost all my good musical taste and was listening to Top-40 shit at the time, it was a refreshing change. Kurt was different, he didn't dress up for awards shows, wore dirty clothes, dyed his pink and (gasp) wore women's clothing. But I was like, cool! If he can be different, so can I. So I evolved. I started listening to the Melvins and rediscovered the Ramones and the Clash. A girl I met in a local city got me into Bikini Kill, and they, in themselves, changed my life! I came out about my bisexuality (is it just my paranoia kicking up again or is being bi a trend now?) - (what will they think of next, sexual orientation as a trend!) My ex-boyfriend really got me into the whole punk "scene" though. He is really intelligent and sings and plays guitar in "Pope On A Rope" (a local Swansea, MA band, they're listed in Book Your Own Fucking Life). He is great. I can actually have an intelligent conversation with him, I'm not usually exposed to that very often. But my point being, I got into punk by a corporate band. Then I learned the lesson of what corporate life does to you. Anyone remember what happened to Kurt? — That is my point, that's why MTV KILLS! If Nirvana never signed, Kurt might be alive today. Oh yeah, and MTV hates you. They want your money. Then, when they get it they laugh maniacally at how brain dead the people are that watch a channel that not only repeatedly exploits women's bodies, but tells you what's "cool" and what's "not" and your buying into this. You actually believe in a station that takes the likes of Tabitha Soren and Kurt Loder and dresses them like trendy fourteen year olds on acid with a bad hair day. In short it sucks. They hate you and exploit your youth. I lost mine at a young age, I luckily gained it back. Sean, I hope you take your youth back and not let them exploit your culture. And always remember MTV hates you, your government hates you, and the American school systems brainwash you into conformity. It's all a farce.

Crystal Good/ PO Box 785/ Rehoboth, MA 02769

G

Dear Lefty Hooligan,

Thank you for even mentioning unions in your Jan. '96 column, but I'm dismayed that the overall effect of your observations, some of which I am in agreement with, will be to discourage, rather than encourage, union participation and activism.

As a long-dead union organizer once said, "You have to start with where people are, not with where you want them to be" and I think that goes for social structures as well, be they unions, political economies or cultural hegemonies.

I recently had a frustrating conversation with a so-called anarchist over the Internet who, when challenged to define what anarchism meant, could only attack me as a "fool" for participating in the mayoral run-off election in S.F. Isn't that the same approach you are suggesting in "disabusing folks of the myths of unionism"—that nothing is worthwhile until and unless it advocates a complete upheaval of the economic system? There is no question that capitalism is a scourge upon humanity, but if you truly believe that a 'working class' still exists in this country that can be mobilized to overthrow the current state of things, I'm jealous of your wet-dreams.

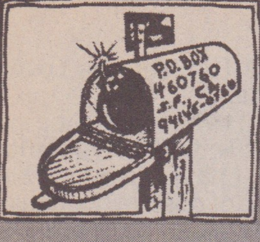
Union membership in this country is abysmally low, and at this point in time I think any union that can secure decent wages and benefits for its membership has something to be proud of; one need only point to the failures (UAW at Caterpillar in Illinois, or the 5-month old newspaper strike in Detroit) to understand that this is no small achievement. Should unions have as their ultimate goal a reordering of the economic system? Most likely—but don't put the horse before the cart.

Rikki Sender/ San Francisco, CA

h

Lefty

I am writing this to argue a couple of very minor points (in the scope of your



article) with you. In your column in the January '96 issue of MRR, you mention a couple of things that Nixon did that were positive. Well, I can see that you were pleased that Nixon began "Vietnamization," but as I'm sure you know, that program called for total annihilation of the NVA forces through aerial bombing. This was the replacement given for the decreased troops, costing huge amounts of innocent Vietnamese citizens their lives in poorly planned, usually misdirected bombing raids. I can see that from your point of view as a possible draftee that this would have looked positive, but there was a definitely negative side to the demobilization of our land forces.

Next, you mention his opening "Red China" to the world. Maybe it's just me, but you sound as if you're too patriotic to ask the question, "opening it to what?" In cracking China, Nixon caused a billion + 0.25 people to be slowly exposed to the world capitalist society that it had long been sheltered from. China as a Communist nation is China in its customary role throughout society. I am not supporting Communism, but the history of China, all 5,000 years of it, has been filled with one dynasty after another, each maintaining the status quo. To unleash capitalism unchecked, or even with heavy checks, would badly tear the fabric of Chinese society, causing it to spiral into the typical free market cycle of greed and resultant oppression, a cycle that has not yet been experienced pervasively in China.

Third, that "he [Nixon] actually entertained the notion of a guaranteed annual income..." Nixon might have considered such a program, but it was by no means his idea. The program was thought up and laid out by a young Pat Moynihan, then working as Nixon's advisor on urban affairs. Thus, I think that you give Nixon credit where it is not due.

Other than that, I really liked the article, in particular the closing paragraph.

Will /12179 Greenock Lane/ Los Angeles, CA 90049

Greetings everyone,

In issue #152, MRR reviewed a record that was put out by a band that is (at least according to the info I've gathered) openly racist. I will not give further publicity to this band by naming it, but the people who read that particular issue know what I'm talking about.

I'm certainly not advocating censorship in any way, shape or form, but what's the deal here? I thought MRR always refused to run ads deemed racist, why should bands be any different? What's the logic behind putting Ben Weasel's column on hold because "the value system he's now flirting with contradicts one of the main aspects of MRR's existence", but yet giving publicity to an openly racist band by reviewing their record? I know that "any independent release deserves credit for all the work and money that goes into it", but let's face it, you have turned down records for reasons far more benign. Care to comment, Tim? Sincerely,

Richard from Halifax

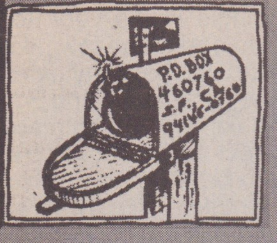
P.S.: Now that I think of it, this could very possibly be some kind of warped prank to generate mail. If it is, then yes, I've been had.

Dear Richard,

I wish it was a joke. But actually, MRR has always reviewed stuff that is racist or sexist (and hopefully alerted record buyers to that fact). But we don't take ads for such material, the reasoning being that we neither want to help them get wider attention nor want to profit by them. Methinks it's a good idea to let people know about such stuff when it crosses our paths, but that's not the same thing as promoting it. Tim

MRR,

I never though I'd see the day when I'd write a letter to MRR (I was the editor of the now-defunct Anti-MRR Club newsletter, when I would never read a MRR, because I knew exactly what it was going to be like, and even now I only read the letters, and about the first two paragraphs of Mykel Board but I feel compelled to respond to Tim Yohannon's response to Tommy True of lovely Atlanta, Ga., because it exemplifies everything I hate about MRR, everything I hate about Tim Yohannon, and everything I hate about the MRR approach to punk. First, let me talk briefly (I hope) about niglet at punk shows in the first place. As you might guess, I don't approve of niglets at punk shows. If the Anti-Heros really did save Mr. True's "black ass", that probably explains why they didn't write back to me after I asked them if they knew where in Atlanta I could write for Skrewdriver records (but they're hypocrites, because I'm sure they do know). However, I was at the recent Fuck Ups show at the Paradise Lounge in San Francisco (yay!—I still remember your review of the Fuck Ups single in the very first issue of MRR. I'm one of the few people, probably, who can say they hated MRR from the very first issue) and Bob Noxious, after taking off an already politically incorrect down jacket, revealed himself to be wearing a White Power t-shirt, complete with swastika (the words White and Power were in Olde English script, so it was real cool looking, but it looked kind of beat up, like he wears it a lot). Now I'm sure Bob Noxious wore that t-shirt for people like Tim Yohannon, it's what the British call "winding up someone" (aside from the fact that he may believe in white power, too, I dunno). And he did wind someone up, there was a white girl in the audience who apparently couldn't take Bob Noxious in a White Power t-shirt (especially after they performed their signature song "White Boy") and screamed "Fuck You" at the top of her lungs for the rest of the set (I guess she was there for Verbal Abuse, and she got it). But there were a couple niglets wandering around (niglet males, I guess being a Fuck Ups or Verbal Abuse fan doesn't get as far as niglet females) and they emerged totally unscathed. Now this might mean a couple things (aside from the Paradise Lounge's response to fights). Maybe Bob Noxious believes in white superiority but not in beating up people of other races. Or maybe Bob Noxious's belief in "white supremacy" extends to wearing white power t-shirts but not to inciting the audience to beat up niglets. Or maybe the fact that the Paradise Lounge is a 21-and-over place means that you don't get the 15-year-old firebrands who might object to a niglet at a Fuck Ups show (because, call me a hypocrite, but that was my attitude. I wondered what they were doing there, but I would have never actually done anything) (Hey, I was also offended by one of the Fuckettes, their female back up group for one song, coming on stage and playing bass for most of the set, including the crucial "White Boy", even if she was a pretty good bassist. I guess that's the Fuck Ups sop to political correctness, but I know what I want to see at a Fuck Ups gig). Now to my main point (which is probably going to turn out to be shorter than my introduction). Tim cleverly points out that those Oi bands who aren't racist might be homophobic, or sexist, or nationalistic (or ageist, too, eh, Tim? God knows what some of these Oi bands would do if they found an old fuck at one of their shows, not that I'm thinking of anyone in particular). This is the attitude that MRR has inculcated into large parts of the punk scene that I absolutely hate.



When punk started, it was about hate. You hated everyone, except for those few people you liked (like fellow punks). This means, boys and girls, that it's ok to hate someone based on their racial background, sexual orientation, gender, or membership in a hated group of "foreigners". Tim Yohannon's attitude would have eliminated songs like the Ramones "Loudmouth" ("You're a loudmouth, baby/I'm gonna beat you up...") and I bet Tim wasn't too fond of that Canadian group called The Battered Wives either. In Tim Yohannon's version of punk, if you can't hate someone because of their race, gender, sexual orientation, or "foreigner" status, you can only hate things like government, big business, religion, society, etc. The only people you can hate are white males (cuz it's always ok to hate white males, like in Oi Polloi's "Rich Scumbag", which is still a favorite song of mine), your parents, and (presumably) yourself. Since early punks (and some later punks) only liked other punk that means they hated that black woman on the street as much as that white man (get it?).

Then comes MRR with a list of people you can't hate. You can hate government, and you can hate religion, but you can't hate the stupid niglets who show up at a Fuck Ups show. Well, fuck that shit. I deal with blacks, Mexicans, Orientals, Pakistanis/Indians, etc. every day, and I'm as respectful to them as anybody, probably, but I don't apologize for wishing that there was an only white world where you only met white people (kinda like England about 30 years ago). I suppose this letter will go in one ear and out the other, especially for Tim Yohannon, who needs it most (hey, Tim, I'm waiting for the day when I hear cancer l/Tim Yohannon 0). But even if writing this letter to MRR is like wearing a Special Duties t-shirt to a Crass show, it still needed to be said. MRR has wrecked punk more than any other single entity, and Tim's response to Tommy True crystallized why. And yet I remember a Tim Yohannon reply to another letter in MRR where he said doing something would "turn you into a hippie". So maybe he's just confused, too, or maybe he doesn't know what the fuck he's talking about. Let me point something out, Tim. Two of my favorite records right now are Offspring's Smash and Rancid's And Out Comes The Wolves, both of which bands, I'm sure you'd be quick to point out, are completely non-racist. Yet when Offspring's Dexter Holland sings "You stupid dumbshit goddam motherfucker", what happens if it's a black, or a woman, or a homosexual? Answer me that, Tim. Doesn't "You stupid dumbshit goddam motherfucker" apply to everybody? I think it applies to anyone you want to apply it to. "You stupid dumbshit goddam motherfucker" is a punk thing to say, and it applies to a black MRR reader as much as it applies to whoever the Offspring were thinking of when they wrote their (admittedly sarcastic) song. Anarchy, Hate & Chaos,

Paul Mendelowitz/ Redwood City, CA

P.S. I recently got a brand spanking new copy of Skrewdriver's "Hail The New Dawn" on CD. It cost $20, and was worth every penny. If Tim Yohannon ever gets a chance to hear "Hail The New Dawn", I would refer him to the song "Skrew You", which is about, um, rock critics "People always told me Never trust a creep like you/But now I've read your stories/I just say Skrew You" That about says it all.

P.P.S. You know what would've been the one good thing to come out of the Million Man March? If there had been a Two Million White Man March and they had rounded up every last black man who attended (including LF), stuffed them into boats, and sent them back to Africa. Then all we'd need is a Million Woman March, and we'd be a quarter of the way towards the whitening of America.

Dear Readers,

Someone recently wrote in asking why the Letters Section isn't longer these days. He wondered if it was because more people used the Internet to communicate, or if it was because letters were being rejected because they were too critical of MRR, or what.

I think the first surmise is a factor--more people have direct ways to instantly communicate.

The second surmise is only tangentially true. I think a lot of the letters we receive that are critical of MRR are also amazingly fucked up. The letter above is an example of that. I normally wouldn't want to waste space in MRR with something like this, but am doing so as an example of what I usually avoid, not out of personal fear, but because of how lame they are.

Another example of stuff I'd normally reject are letters that are 2 pages long in response to a 2-line slight they person/band got in Maximum. The letter that follows is such an overreaction. Again, I don't feel obliged to print such lengthy responses, but, to demonstrate, here goes. Tim

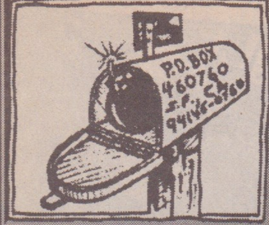
To All The Men I've Loved Before,

I've been debating the futility of writing this letter for some time now. I have been told that the phenomenae of open mindedness occurs in greater numbers at this address. I hope this assumption is not misguided. I apologize if there are to be moans and groans at the reception of another disgruntled band member's letter who's hurt over a shitty review. But this letter is about more than that. I'm not pissed over a shitty review, I'm pissed because we were *denied* review. The "review" I'm referring to appeared in the October issue, in which our band (one of many on a compilation CD) was criticized for our band name without any mention of the musical or lyrical content of the track in question. Apparently, our name was so offensive as to be undeserving of any constructive criticism, and our Gentle Reviewer (Brian Gathy) resorted to uninspired insults instead. I feel cheated.

Punk isn't just a fashion statement anymore, boys. As far as I'm concerned, it never was. In fact, it's the farthest thing from it, since it isn't based on superficial values. And there's no acceptable excuse for righteous indignation in punk media. We The Readers don't need to be cajoled or coddled, give us what's real and raw and shocking. Don't insult our intelligence by babying us with euphemisms, because we don't need protection from words. We *seek the truth.* At least that's what I thought.

Brian, next time something from my band comes your way, don't forget that I'm NOT an "idiot bitch". If you make any assumptions about the way MY mind works, assume that I have a little more up my sleeve than sharing a cheap laugh with a bunch of meatheads who actually use that phrase on a daily basis. Give me a little credit. Don't shortchange me. Would it be an easier pill for you to swallow if I told you we were changing the name, officially, to "Just a Girl"? We wouldn't want to offend anybody. Or could I water down the irony for you some more? Is this starting to sink in? I don't need to be censored. That's what my Big Brother wants to do to me. I thought you wanted to be my friend.

And let me remind you that the band you so enthusiastically praised in the review in question (Ringworm), was refused a review AND an advertising space only a month prior on the basis that their music did not fit in with your



magazine-essentially saying that it wasn't punk enough to be included in your publication. As if your publication defined what punk is. That sounds to me like an abuse of power. If you follow that logic, you might as well "neglect" to print this letter. (Anti-MRR propaganda, you know).

I don't mean to come down on you so hard, guys, but come on! Don't get lazy. Take the time to find out what a band is about before you take on the responsibility of reviewing their music. We made it easy for you and ran off a last-minute lyric pamphlet included in the 7", complete with an entire page explaining our intended sarcasm in regards to the band name. So, you have no excuse. Remember that we're supposed to be in this together.

I thought that's why I slapped down a buck or two for this 'zine, because you were on MY side for a change. I believed in The Force against the Dark Side. Just call me a silly idealist. I suppose you'd be right. But, I implore you, journalists of Our Lady of Holy Narcissism, be fair. You wouldn't want to lose the adoration of us little people, would you?

I mean, really. Didn't anybody ever teach you how to spell assume? (It makes an *ass* out of *u* and *me*).

Dissed and Disillusioned,
Cristina Armijo, Idiot Bitch/101 McTaughlin Dr. #616/ Santa Cruz, CA 95064-1013

Cristina,

I not here to justify Brian's sensibilities (though in reference to your complaint about him lauding a band that had previously been denied a review is only a further indication that MRR is not a monolith), but want to comment on a couple of things.

First, if your band doesn't get the credit you feel you deserve from MRR or any other zine, that doesn't mean censorship. If we had to meet such a criteria established by everybody who's felt wronged or slighted or rejected by us and had to publish what they wanted us to, the magazine would be so backlogged that if somebody called to reserve an ad we'd have to tell them 'wait 6 months'. You sound like a bright gal, and should be able to make the distinction between censorship and establishing limitations to what they can or want to handle.

Which brings me to the second point. We have established an admittedly subjective criteria for what we're covering. The terms "punk" and "hardcore" don't mean anything anymore and are so broad as to include just about anything, so we narrowed our focus. If you don't like that, tough. If you're so insecure as to not understand why limitations are necessary or even helpful at times, then that's not my problem. Tim

Dear MRR,

My zine, *Presently Out Of Product* #2, was reviewed in issue #152, 1/96, and the address was given incorrectly as 39174 Castleman. It is, in fact, 3917 A Castleman St., Louis, MO 63110. Please print the address correction!! Thanks very much, Ronni Tartlet

Dear MRR,

As I was readiig MRR #152, I came across "Teenage Suicide" with Nick Fitt. At the end of the column Nick mentions the corporate punk rock store "Hot Topic" which sells T-shirts for $20 and CD's for about the same. Mr. Fitt only *hints* at the unbeliveable joke that "Hot Topic" really is.

Allow me to give you the full experience of this "punk rock store". First of all, our local branch is located in the Mall of America in Bloomington, MN. This mall boasts 400+ stores, gets more tourists a year than Disney World and the Grand Canyon *combined* and has a friggin' rollercoaster in the middle of the whole thing!

So anyway, I'm wandering around our "Mega Mall" (I admittedely do hang out there), when I can't help but notice the super bright neon green sign over the door and a sign outside that says "Vintage Levi's - $27.99" (which apparently means "we bought these at second hand stores for $4, but we'll pass the savings on to you for only $27.99!!"). Wondering what this is all about, I walk in only to be greeted by a guy in all black with a chain on his wallet you could jump rope with (tres chic) who asks me "Whats Up?" to which I don't respond (thank Wal*Mart for making greeters pop up in every store). Taking a look around, I see some rad T shirts hidden between the obligatory Green Day/Nirvana shirts. How much? $16.95! Want that longsleeved? $27.95! Punk Rock. Next to the wall of shirts is a section of hats, one with a big ol' ANARCHY sign on it for only $24.95!! I'm not kidding.

Pushing my way through the Jocks gawking at everything with their girlfriends who have died hair (yes, you can get the ever stylish "Manic Panic" here as well), I start looking through the whopping TWO, count em' TWO racks of CD's. I find some cool stuff like Dischord's "1981: The Year in Seven Inches", priced $8 on the back by Dischord, is now only $13.99 thanks to Hot Topic. And lookout if you find a *CD* that they apparently just slapped an "IMPORT" sticker in, because you'll be shelling out another 6-8 bucks for that cuz it's "rare". You can also buy signed and framed records by Green Day or Pearl Jam for only 300 bucks. It doesn't get much more Punk than this.

There's also a bunch of Grateful Dead crap and wallets with chains on them, but wait, stop the presses, MAXIMUMROCKNFRIGGINROLL on sale for MORE THAN THE COVER PRICE!! WHAT THE HELLS GOIN ON HERE?!? To everyone involved with MRR, stop letting this store sell your publication!

While I have been in there more than once (the last to get my facts for this letter) and although I did buy a CD once, I realized my mistake. This is all just a slick packaging for the mainsteaing of punk rock and I refuse to go in there anymore (except for possibly more public service announcements like this one), especially since I saw the selling of a political ideology on a hat for $25. I'm not about to stand on a soapbox and extoll the virtues of how punk I am or what is or isn't punk, but I think EVERYONE can see that Hot Topic is a farce and should be boycotted by you, your friends, labels, and especially MRR because MRR could accidentally lend Hot Topic credibility simply by being in the store. And although I would encourage everyone to steal from Hot Topic, They have security tags all over everything and Mall Security will escort you out and ban you from the mall for thirty days (believe me). And if you do steal and they catch you, tell Hot Topic that you're Punk Rock and run like hell!

Dear whoever you are,

Nick's mention of this chain and your follow-up prompted me to find out where they were getting MRR from. Mordam promises me they won't sell to them in the future, so if you see MRR in there after issue 152, then let me know.

I do appreciate people caring enough about the commercialization of punk to let us know when this kind of crap happens. We can't always trace down the sources, but when it's possible we have the ability to get Maximum the fuck outta there.

Some people will obviously say "who the fuck cares" or "You can't be totally pure, so why try at all". At that point, you're one cynical fucker who probably doesn't care about much except the profit margin anyway. Tim

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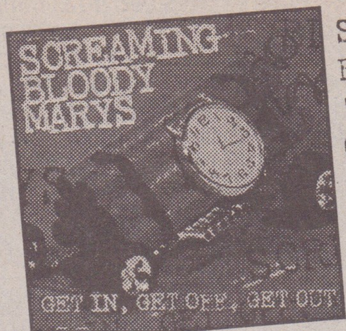

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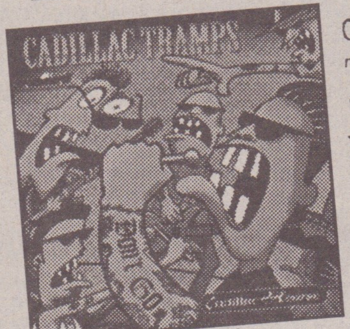

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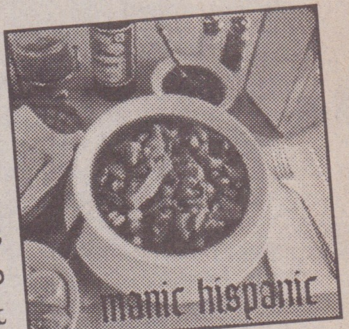

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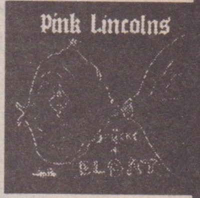

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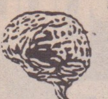

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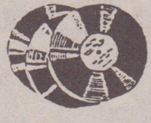

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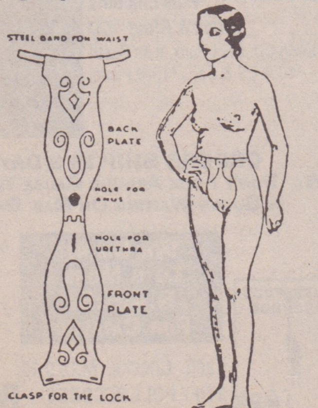

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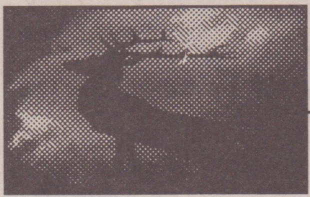

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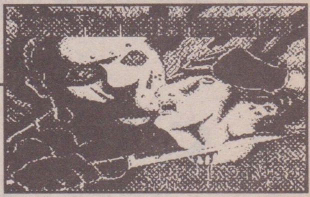

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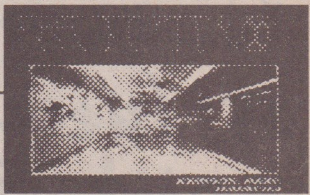

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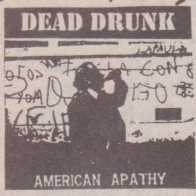
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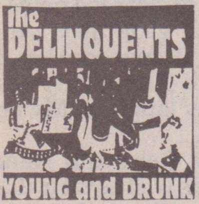
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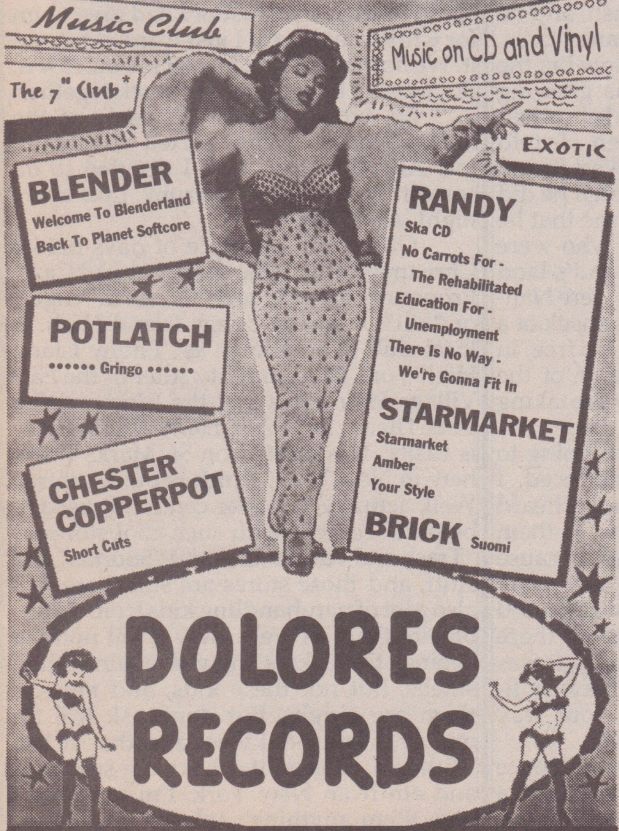
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COLUMNS

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George Tabb sez
Take my life, please!

So, I look over to the guest lead singer of Furious George, for the song. Well, I don't know if it is actually Furious George, I mean, Evan was away, somewhere down south with his girlfriend or something, and filling in for him on bass was Steve from the Devil Dogs. Also on stage was our drummer, John, and a guest guitarist by the name of Vermin, who seemed to be having severe tuning problems among other things that night. The singer says to me, "What song, again?" Doh. I look over at John and he just shrugs his shoulders, as he exhales the last bit of weed from his lungs. I look over to Steve, the guy from the Devil Dogs, and he is busy straightening his bow-tie and fiddling with the bass. Typical. I look over to Vermin. What a name. Vermin. He looks back at me, then at the lead singer. I roll my eyes and say to the singer, "We're doing Blitzkrieg Bop, Joey". Joey Ramone says, "Oh yeah, take it guys..." And I count off "One-two-three-four!"

It was one of those nights. Actually, it was one of those weeks. The night Furious George played was Christmas. It was at CBGB, and me and Wendy were putting on a benefit to raise money for an AIDS hospice. Well, we weren't actually called Furious George that night, we were The George Tabbernacle Choir. Ya know, sort of a Christmasy name or something. Anyway, I'm getting way ahead of myself, so let me back up a bit, as usual.

The fucking holiday season always makes me nuts. I guess it probably goes back to when I was a little kid. I remember every year I would have to buy Christmas presents for all my brothers and sisters, as well as parents and stuff. I hated it. I'd have to stand in long lines, and buy gifts for people, who, as far as I was concerned, could pick out something better for themselves then having me spend my hard earned allowance on them. And my family wasn't small. Two brothers, three sisters, four parents, and like six grandparents. I would usually have to start saving money in July for the holiday season. And the fact that I was Jewish, actually didn't make a difference at all. My family always had a Christmas Tree, and we always exchanged gifts on Christmas morning. I remember once asking my dad why we didn't celebrate Hanukah, and he told me 'cause Hanukah was eight days, and then he'd have to get each kid eight gifts, and since he had six kids, that would be, um, err, forty-eight gifts. And he didn't have time to buy forty-eight gifts. That we were lucky if we got anything at all, considering what kind of kids we were. And besides, we all got gifts from one another, so we would get plenty of stuff. Ahhh. The wisdom of my dad. He was right in a way. Since I had so many siblings, I was bound to get lots of stuff. And of course, it all sucked. And yeah, I had like six grandparents. And of course, they got me stuff too. Sweaters. Socks. Pajamas. Underwear. Stupid clothes. Great. So, yeah, I got lots of stuff on Christmas, my dad only had to buy like one gift for each kid, and I had to spend all my money that I saved since the summer on bullshit. Stuff no one wanted. Made a lot of sense to me.

As I grew older, and my family grew more and more apart, the holidays somehow became more tolerable. Most of the time I was not on speaking terms with my dad and step-mom a lot, so therefore, as far as I was concerned, I didn't have to get them anything. They of course, in return, didn't get me anything as well. Which was fine with me. I took the money I would have spent buying them bullshit, and would spend it on important stuff. Like porno magazines and booze. Of course I would still get my brothers and sisters gifts, if they were around, and as we all got older, the gifts given and received were a lot better. I remember once my brother gave me like an ounce of weed. I asked him where he got it, and he told me he was growing it out in the woods near the stable. I asked him to show me his stash, and he took me to a field full of marijuana plants. It was incredible. I asked him how big the field was, and he said he was growing about an acre of pot. Holy shit. My brother, the business man, even back then. He told me that soon he was gonna harvest it, and make a lot of money. I asked him if he did all of this himself, and he told me that he didn't, that these two women who were living in a small house on my dad's land were helping him. Their names were Nancy and Joyce. They lived in this shack of a house my dad let them live in for free, in exchange for taking care of some of the land. It seemed to me that they were taking care of the land just fine.

Actually, I remember once going to visit Nancy and Joyce unannounced. I knocked on their door, and thought I heard them say "come in". What one of them probably said was, "I'm coming", because when I walked into their home, they were both naked, and Nancy's face was buried in Joyce's crotch. I kinda stood there stunned for like a second. Actually, it was probably more like a minute. Because finally Joyce said, "George, on your way out, please close the door". Doh.

So, my brother, and Nancy and Joyce were growing pot. Cool. Anyway, about a week after I got the pot, and found out about the harvest, my dad comes to the dinner table really furious. He tells us that he thinks Nancy and Joyce are doing a horrible job, that the barn is not very clean, and that there are acres of weeds growing where there should be hay, for the horses. I look at my brother. He looks down at his dinner plate. Sweet potatoes with marshmallows. My dad says that he made Nancy and Joyce clean the barn already, and tomorrow they have to clear the fields of the weeds so they can grow hay. And the weeds were really strange looking. I start to burp up my milk through my nose as I try to hold back my laughter. My brother just glares at me.

The next day, Joyce and Nancy do clear out the field, as well as their shack by the time my dad got home from work. I remember them driving away in their pick-up truck as the school bus let me and my brothers off the bus. Joyce leaned out the window and said "See ya around, Tabbs", and then sped off with the back of the truck full of black garbage bags. I looked at my brothers and they were as puzzled as me. Of course, later that night, after my dad told us that Joyce and Nancy had quit, I found my brother in his room with his head in his hands, mumbling something like "It's all gone. All of it. My first million. Down the fucking tubes. Damn lesbians." He then explained what had happened, and told me how all his weed was gone. I told him I was sorry, and he asked me if he could borrow some of the pot he had given me. I said "sure". Then I asked him if I could borrow the Hustler I had given him for Christmas. I said I just wanted to read it. We both smiled and he let me borrow it. But most of the pages were stuck together.

So, where was I? Oh yeah, so the holiday season brings mixed feelings to me. And this year, well I decided to do something about it. Get drunk. Like every night. And I did.

One night, a couple of days before Christmas, I was hanging out at "Caa". Pronounced like a hard "C". As in "cage", or "kill". "Caa" is Coney Island High. A local club. Also known as "Phony Island High", or "The Almighty Alter of the East Village Hair Gods and the Women Who Love Them", or "AAECHGWWLT". "Caa" is easier. It is located on St. Marks Place, here in New York, which is punk central. Well, actually, squatter central. It used to be punk central, with such cool stores as "Trash and Vaudeville" and "Sounds" and stuff, and those stores are still there, but also a lot of pan-handling kids from suburbia are there as well. Now, I got nothing against these kids, maybe against their smells, but not these kids, and most of them are alright. But don't ask ME for money. Come on. I wear a leather jacket. With U.S. pins on it. I have big sneakers, and am from New York. I'm not gonna give them anything. Ask the yuppies or something. Why ask another punk. Schmucks.

Anyway, Caa is owned or operated by a couple of guys in DGeneration. While they are nice guys, most of the people who attend Caa are people who either worship the hair of DGeneration, or are there to be seen. Of course, there are a few cool people who go there, just to have a good laugh, like me, my pal Ryan, and Mike and Renee from Blanks 77. We all usually get drunk, and look at all the poseurs. It really is funny. On any given night, you are bound to find at least ten, if not more, Johnny Thunders clones. And there are also lots of girls I like to call “megabreast”. The girls with the implants, who like to make sure everyone knows just how big their boobs are, and how small their brains are. Sometimes, for fun, I'll take ice out of my drink, and try to throw it between some large breasts. When I do score, the girl usually goes nuts, and I kinda have to leave the club. The people who mostly attend Caa used to go to a club called “The Scrap Bar”, here in New York. Real metal, poseur shithole. But now, well, since, “punk” is in, they come to Caa. Fuck 'em.

So, I'm really drunk, and hanging out with Ryan and Mike and Renee. Ryan says he sees this chick, and is going to go talk to her. I tell him to go for it, what ever “it” is. Then it is just Mike and Renee. Mike keeps telling me he has “no time”. And Renee agrees. I ask him, “no time for what?” And he replies, “I just have no time”. He is obviously really drunk. As usual. Actually, every time I see the blanks play, he always falls off the stage. Drunk. He never seems to get hurt. I guess cause of all the booze. I respect that in a guy. Anyway, I say to Mike, “Let's explore Caa.” He says, “you go”. I say, “what?” Then Renee says, “Yeah, you go”. I say, “I go where?” And Mike says, “you go.” I say, “what? I go where? To heaven? Hell? Uptown? Florida? Fucking Florida? I hate that shithole. Fucking rednecks everywhere, asshole old people drivers. Dumb cops. Fucking sunshine asshole state. Ya know how to give a redneck a circumcision? Kick his sister in the jaw. Fucking shithole of the earth. Fucking Florida...”, but Mike cuts me off and says, “you go, like, there you go”. “Oh,” I say.

So, me, “you go” and “you go” make our way around the club. I bump into the hair of one of the guys in DGeneration, and I say, “Hey Jesse, how are ya? This is ‘you go’ and ‘you go'”. He just looks at me. I guess I am sorta drunk. “They are both named Hugo?” asks Jesse. “No,” I explain to my friend the walking poodle, “these are the Blanks 77 singer and guitarist, ‘you go’ and ‘you go'”. He just looks at me. “Ya wanna another drink, George?” I tell him I do and he gets me one.

The next thing I know me and the Hugos are downstairs in the basement of Caa. We are in a dressing room next to a small bar. In the room with us is this girl, very pretty, and her boyfriend, I guess. I tell the girl that my band, Furious George, is playing on Christmas night, at CBGB, and that she and her boyfriend should come to the show. I then give her a flier and a sticker. She looks at the sticker and tells me how cute the monkey is. I tell her that that monkey is me. And that can't she tell? She looks at the monkey on the sticker with the U.S. pins on his leather jacket, and then at my U.S. pins. She then says, “No, I can't tell it is you.” In the meanwhile, her boyfriend is ignoring the conversation, and watching a small hand-held television. He then shows it to me and explains he can get like six channels on it. That this girl, the one in the room with us, had just gotten it for him for Christmas, and that he loves television. He loves television more than anything in the world. Uh huh. Then Mike Blank says to the girl, “say, I got no time, but aren't you the girl on ‘Friends'?” She tells him she is not, but she is a Golden Globe nominee. Mike says, “what's a Golden Globe? And I got no time”. Me and Renee laugh. The guy just continues to watch the hand held television. I think to myself that this guys is probably Mike T.V. from Charlie and the Chocolate Factory, and that he is all grown up. “A Golden Globe is what great actresses receive, and I am a great actress” she tells us.

“This is Lars, from Rancid”, I say to the Golden Globe nominee, as I point to Mike Blank. “You go”, says Mike. “You go,” repeats Renee. “So?” says the Golden Globe nominee? I ask her if she knows who Rancid is, and she says “No”. I tell her that Rancid is a huge punk rock band, and Lars here is the main guy, and can't she tell from his green spiked hair? She tells us that she doesn't listen to the radio. “But you've seen him on MTV,” I say to her, “haven't you?” She tells us that she doesn't watch too much television. Of course, at this point, Mike T.V. exclaims “I watch lots of t.v. In fact, look, I have a hand held television. I can get like ten channels on it. I just nod my head. Mike and Renee say “you go” in unison.

“Lars thinks he's a big punk rock star,” I tell the Golden Globe nominee, “but lemme tell ya, I'm a bigger star. I got a column in Maximumrocknroll and a segment of my show, called Destroy Television, is on a show called Punk Uprisings, on the E! Entertainment Network.” Suddenly her ears prick up. “You are on E!?” she asks me? I tell her yes, I am. And that I am punk rock. And that I live in fucking New York. That I have a black leather jacket with U.S. pins on it, big sneakers, and all. “You go” replies Mike. “I like the E! Entertainment channel,” explains the Golden Globe nominee. As she talks, I look at her, and think that yes, she does look like the girl from friends. The girl who was supposed to be in love with the Jewish guy. But didn't tell him in time. And now his girlfriend is some Asian girl. But he dumped her for her, but she got mad cause he made a list, so now they are kinda not on speaking terms.

“I get the E! Entertainment channel on my small hand held television” says Mike T.V., “and I also get like twenty other channels” he adds. Uh huh. “You go,” reply Mike and Renee.

This conversation goes on for a while, with the Golden Globe nominee and Mike T.V., but finally Mike Blank and Renee get thirsty for more booze and say “we go”. And they leave. So now it is just me, the Golden Globe nominee, and Mike T.V., who is now showing me that he has put a Furious George sticker on his small hand held television. He says, “Look, I put a Curious George sticker on my small hand held t.v. It is great. I like to watch television. Did you know this thing gets like thirty channels?” Uh huh.

As I am having this idiot conversation, some other girl walks in. She is pretty, as well, and looks familiar. Sort of. The Golden Globe nominee hugs the new girl and they both do that girl thing where they squeal cause they are so happy to see one another. Then the Golden Globe nominee explains to the new girl that I am on the E! Entertainment Network. I tell them, hey it's no big deal, I'm punk rock, so fuck everyone. Both girls seem amused. I then give the new girl a Furious George sticker, and she says it is really cute. I explain that the monkey is me, and that can't she tell by the leather jacket on the monkey with the U.S. pins? She looks at my leather jacket with the U.S. pins, and says she can't tell it is me. But that she is impressed that I am on E!. I tell her, look, babe, it is paid advertising, and anybody could be on, and who cares. I'm punk rock. She tells me that I am cute, and if I were to clean up my act a little, and behave myself, and not be such a “bad boy”, I might have a chance on being a big star. “I get lots of big stars on my handheld television,” explains Mike T.V. “Look, right here is Quincy. Jack Klugman. A big star, on my small hand held television” “You go,” I reply to Mike T.V., cause Mike and Renee Blank aren't around. “Huh?” says the new girl. I say, “You go” again. She asks what the means, and I tell her nevermind.

Anyway, we get more and more into this stupid conversation on how I could be a star if I was just a bit less “punk rock”. She says that I should act polite and nice, and then when I'm a big star, I could be as “punk rock” as I wanna be. I explain to her that I am “punk rock” now, and happy with that fact. And that I'm not gonna calm down for anyone. She tells me that I have a good chance of becoming big because I am on the E! Entertainment Channel. “Did I tell you I get the E! Entertainment Channel on my hand held television with the Curious George sticker on it? And also forty other channels?" says Mike T.V. I tell him to shut up. He looks confused.

Finally I am tired of arguing with the girl and the Golden Globe nominee. I tell them that is was nice meeting them, and see ya around. "Take my advice", says the pretty girl. "Why should I take your advice?" I ask the pretty girl. "Cause I'm someone famous, and I know what I am talking about". I say bullshit, but if she is someone famous, then sign the back of a Furious George sticker. She does. I don't recognize the name at the time. But later I do. It was Liv Tyler. Steven Tyler from Areosmith's daughter, ya know, the actress and model. Big whoop. Anyway, I tell them once more that it was "interesting" talking to them, and good luck with the Golden Globe and all. That I'll watch her on T.V. "T.V.?" says Mike T.V., "did I tell you that I have a hand held......" but I leave the room.

The next few days before Christmas are more of the same. Drunken nights, and hung over days. Actually, one night, a few days before Christmas, I was hanging out in my living room, the sidewalk in front of CBGB, having a refreshing Zima, when some friends approached me and asked if I wanted to smoke some weed. Now, I gotta tell ya, I don't really smoke pot anymore. It makes me trip and go crazy. I'll explain why some other time, but anyway, I really don't smoke the stuff. But this night, well, being in the holiday spirit, I figured, why the hell not. So they passed me the pipe, and I took a hit. Suddenly I felt the taste of gasoline rush down my throat and into my lungs. I cough the shit up and yell, "What the fuck is this?" It didn't taste how I remember pot tasting. "Sorry George, explains one of the guys, I thought you knew, we're smoking crack". "Bleeeech!" I scream. Suddenly I feel my heart begin to race really quick and I start to get really high. I mean, really high. I feel all powerful and all knowing. I also feel like my heart is about to burst outta my chest, out on to the living room floor, where it will then run across the street to the bodega, and pick me up a six pack. Of course it will get me a dark beer, which I hate, and then I'll be mad at my heart. I curse it out, and tell it it should have been squished under a car tire or something. My heart will then feel bad, and kinda walk away all upset and everything. I'll feel sorry for it, and beg it to come back. But it won't. Then I'll be all upset and have to go get drunk and stuff.

"George," says the King of Punk rock, suddenly. I look up at Hilly Kristal, the owner of CBGB is staring at me. "Yes, Oh mighty King of Punk Rock" I say to Hilly. "Did you put that Curious George sticker on my awning?" I tell Hilly it is *Furious* George. "Nevermind that, did you do it?" I look up at the famous CBGB awning and see a Furious George sticker. Now, seeing as I was so high, I knew it would be really hard to lie. "Yes, King of Punk Rock, I can not tell a lie. I did do it". "George," says the King of Punk Rock, "I don't have that thing up so you can advertise on it. It is for CBGB. It is sacred. Now take off that sticker." Now seeing that I'm all cracked up and stuff, I mouth off to Hilly. "Listen, buddy, Furious George can kick the ass of CBGB any day of the week, but if ya want me to take the fucking sticker off the fucking awning, get me a fucking ladder. You fucking King of fucking Punk Rock." Hilly looks at me funny. "Are you high?", he asks me. "I smoked some fucking crack, so fucking what, King of Punk Rock." Hilly tells me he'll talk to me some other time. Looking back on it, I'm glad he didn't kick Furious George's ass.

So, Christmas Night finally rolls around, and I am the one putting on the benefit for AIDS. So it is my job, to make sure all the bands go on on time and stuff. Slated for that evening were me, of course, S.F.A., Bugout Society, STOP, The Stallions, Fastlane, Sister's Grim, Endangered Feces, and Chicken John formally of the band that can not be mentioned. Of course everyone wants to go on at the prime slot, and of course no one is on time arriving at the club, so of course I do the responsible thing and drink like crazy. Somehow things seem to start relatively on time. Only an hour or so late.

The first band on, The Stallions, rock. They have these two Japanese girls who play guitars and, oh my god, wow. Whatever I have said about female guitarists in the past, ignore me. They must have penises. Second up was Fastlane. His guitarist wound up taking my guitarist's guitar before we played. Schmuck. Then Endangered Feces. They were real fun, and the only band I ever saw that had their own giant "Applause" light. They also covered "I am Gilligan", a song written by me. So they get points for that. In fact, that night, I had made a tape compilation to play in the club over and over. On one side was a bunch of bands covering "I am Gilligan", and on the other, that Christmas album with all the dogs barking. That fucking record rules. It even has cats "meowing" on the choruses. Punk Rock. Of course, I'm the only one who thinks so, and everyone kept yelling at me to take the tape off. I would just bark back at them, the Jingle Bell song. "Ruff Ruff Ruff, Ruff Ruff Ruff, Ruff Ruff Ruff Ruff Ruff". Punk Rock.

The next band to go on was STOP. That is Mickey Leigh's band. The brother of Joey Ramone. And STOP rocked. Mickey had taken Joey to the club with him, as well as his mom, Charlotte, who is totally cool. I had met her before when I did a segment with them for Destroy, but that's another story. Anyway, during the whole STOP set, Santa Claus kept telling me he wanted to go on next. Santa Claus. Ya know, the guy in the red suit, and white beard and all. Yeah, we had Santa at CBGB. He was Brendon from SFA, and he fit the role quite well. Except he kept drinking, and telling me that S.F.A. should go on next. He kept saying that he was not "demanding it", but rather "requesting it". Kinda like the mob requests things. "Hey Vinnie, I request that ya get ya ugly face outta town and never show up, or else you'll be wearing cement shoes, if ya know what I mean, budda-bing, budda-boom". Kinda like that. I mean, this Santa was a big guy. Nice. But big. Anyway, I explain to Santa that Joey Ramone is gonna sing with us, next, and if S.F.A. were to go on, he might leave, then Joey wouldn't sing with us. Santa just says, "George, I'm not demanding we go on, I'm just requesting it".

Finally STOP stop, hey, baruumpa, crash. Anyway, I decide that I am going on next, and will face the wrath of Santa Claus. So we set up our equipment, and then Mickey asks if Joey and he can sing "Merry Christmas, I Don't Wanna Fight Tonight" for their mother. Ya see, these guys are always at it. Like real brothers. Which they are. Anyway, I tell them of course they can, and Santa hears this and scowls at me. Mickey shows Joey how the song goes, and they let me play along as well. We do the song, and I fake my way through the whole thing. I mean, it wasn't that hard, it was only three chords, right? Then we do a short Furious George set, and Joey joins us for "Blitzkrieg Bop". Also, this guy Vermin, joins us. He can't really tune the guitar, but I don't really blame him. Fucking Fastlane's guitarist had his, Anyway, we rock, and it was fun playing with Joey Ramone at CBGB. His birthplace. His mom liked seeing him play there as well, and thanked me for putting on "such a nice show".

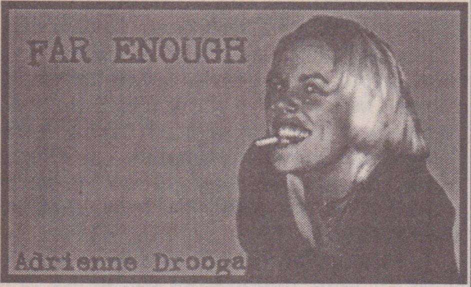
Then Santa's band played, and rocked as usual. It was great seeing Santa up there, screaming in a satanic voice. I always knew that he was that kinda guy. Then Bugout Society played. They had the best costumes ever. Ya gotta see it to believe it. There set was good, costumes great, but the best part was when Joey Ramone was pelted with White Castle hamburgers. Sister's Grim played somewhere in the evening, and finally Chicken John played with his one man band. He should have fired his band.

After the show was all done and through with, I felt a rush of relief go through my veins. Everyone got to play a decent slot, cause there were lots of people there all night, we raised some good money for the AIDS hospice, and most of all, the fucking thing was over. As my step dad, Nick, and I, gathered up the last of my equipment, and made our way out of CBGB, Nick said to me, "So, George, ya gonna do it again next year?" I said, "What? Hang out with models and Golden Globe nominees, smoke crack, or put on a benefit at CBGBs?" He just smiled, and then we hailed a cab.

Take My Life, Please.

Endnotes:

1. E mail me at tabb@pipeline.com, or snail mail to tabb/p.o. box 323/Village Station/ New York, N.Y. 10014.
2. Thanks to all the bands who played the benefit,and to everyone who sent me all those nice Christmas presents. I would spend my allowance on you.
3. Furious George is playing around a lot, so if we are playing near ya, come see us. We hope to have a record out soon.
4. I got lots of great records and tapes and zines this month, but I'll mention them next month. I got a BIG hangover.



FAR ENOUGH

Adrienne Drooga

"Adam! Adam! Help me! Oh God, oh God! Help me!" I screamed as the van lost control on the freeway. We had hit a patch of ice at 55 miles an hour and the van had decided to start fishtailing in heavy traffic. I struggled with the wheel, trying to get the van to straighten out, yelling at Adam even though he doesn't even know how to drive, and screaming "oh god, oh god" over and over as if I were having some weird religious experience. I was scared shitless. For a split second, I regained control over the van and we actually started going straight and then boom! it went right back into swerving all over the place and all hope was lost. The van shot off into the grassy center divider of the freeway, caught air on its way back up, and careened through on-coming traffic. The clearest memory I have of the whole wreck was those last few minutes before we went crashing into the side of a mountain. I was watchling the snow covered rocks getting closer and closer and I knew that there was *nothing* I could do. That I was going to crash. That I might possibly die. That Adam might go sailing through the front window. That Jason might get smasned in the back seat. That Tyler may possibly get mangled. This could be it, this could be it, this could be it...SMASH! Contact was made with the mountain. My van and nature were one.

Everything in the van came sailing into the front seat area. Tapes, tape player, the dog, the car jack...all in one big pile at my feet. Everyone had survived the wreck intact. I couldn't stop shaking and didn't even realize that I was still mumbling my religious mass of "oh god". We pushed the van off the freeway since it had bounced back after sailing into the mountain. People began to pull over and ask if we were okay and I just stood by the side of the road watching water spill out from my fucked up radiator while getting snowed on. Then the cops came. Did I have a license? NO. Proof of insurance? Well, does California insurance that hasn't been paid for in a couple of months have any value in the state of Kentucky? NO. Did I have triple A? NO. Did I know it was illegal to drive in the state of Kentucky without a license and without insurance? Why, no officer, I did not know that. Up to six months jail time? Gee ...I didn't know that either. Maybe all of my manic chanting about god did some good (probably not) because the cops didn't bust me for anything and actually winded up driving all of us to the next county over so's we could rent a hotel room. Three punks jammed into the back of a cop car with a pitbull on our lap. If only I'd had my camera. Just as our luck would have it, the county the cops dropped us off in was a dry county. Dry, as in 'no alcohol'. I'm hanging out with three guys whose nerves are shot to shit and who just want to pound some beer and we're in a dry fuckin' county. Go figure.

For the rest of the nite I had death images racing through my head. If we'd been hit by an on-coming car, then Adam and I would probably have died and Tyler and Jason would be seriously mangled. or what if we'd hit a pole instead of a relatively flat mountain side. Or if there'd been a big gully that we'd gone sailing off into and the van exploded at the bottom like something out of Die Hard. I was full of these 'what if' scenarios all nite long. The next day, the van got fixed well enough to drive home and so we crept along the highway, fear clenching my stomach each time we had to drive over ice. We got into Richmond, Virginia around 6:00 AM and I have never been so fucking happy to see that town.

So. I almost died. Do I now have a manic appreciation for life? Does the sky seem bluer, the city lights brighter, the smile from friends wider? Um...no. Did I discover god? Hell no. Did I learn a lesson about how tenacious is the hold that humans have on the fruit of life and that we must suck all the iuices out of it before it's too late? Well...not exactly. What I did learn is to not drive my van in snow. What I did learn is that living in Richmond, Virginia is beginning to feel almost like a survival camp. That I do want to go out and fuck some shit up before somebody else's vehicle goes cruising off the road and smashes into me. Is that a lesson? I don't know. I don't really care. It's just a fact.

MYKEL BOARD SAYS

YOU'RE WRONG!

[Note: Mykel is still in Mongolia where he emails us his columns. The system he uses has a 'profanity detector' on it. That's what the f*ckin' asterisks are all about.]

I'm happier than a satanist at a sacrifice. The Mongols seemed to be an independent type of people. Rebels— my favorite kind. But when I actually saw how rebellious they were... it made me cum!

I've written about how they get on the bus. They herd on, like rabid cattle into a pen— pushing and climbing over each other. But that's not it the beauty of it.

To understand, you need some background. Bus fare is 50 tugrik. That's about a dime. But a dime in Mongolia is a lot more than a dime is in Boise. Besides, in 1990, buses cost half a tugrik. Try it at home. Multiply the busfare you paid in 1990 by a hundred. Could you pay that now, twice a day?

In order to collect this fare, busses have a conductor. Usually a middle-aged woman, it's her job to collect the fare from each passenger. If you pay too much, your change will be a fistful of one tugrik bills.

If you're on a public bus, you get a receipt. If you're on a private bus, you don't. Private buses are just large jalopies run by whoever has one. Anyone who wants a bus route, picks one and charges the same as the state bus company. It's a great system to help commuters. The best of capitalism.

Most busses have two or three doors. You get on through the back door and leave through the middle or side door. The conductor stands at the back, collecting money as you pass. That's the theory.

But Mongolia is anarchy. Entering from all doors, people push, claw over one another, and shoulder themselves and their skinned lamb carcasses into the bus. Inside, the conductress, a middle-aged woman wearing a bright blue dell, waits at the front. Her hawk's eyes scout the crowd. Mentally, she notes who's entered and who's left. When the doors close, she turns to face the Mongol horde. Then, slowly, she thrusts herself through the throng.

As she passes each new passenger, she taps them on the shoulder. They fish out their 50 tugriks, while the conductress clicks her tongue at their sluggishness. When the transaction is finish, she grabs them by the arm and shoves them past her toward the front of the bus. She then walks to the next passenger. She hates her job.

That's obvious. She hates the passengers who make her wait for money. And what about the riders. Remember, they're paying 100 times what they paid five years ago. Before the bus arrived, they've had to wait. And wait. On some lines, the bus comes once every half hour. If it's not a profitable line, there are no private busses. Sounds like a tense situation, right?

A big man stands by the exit door. The circles under his eyes pull them open making him look almost occidental. Deep lines run from the corners of his mouth to his chin. He wears a black dell and the kind of pork pie hat that you'd expect on a slapstick comedian. But there is nothing funny about this guy. The conductress taps him on the arm, waiting for his fare. He doesn't move. He only stares intently out the window. She taps again. He looks at her, narrowing his eyes. Then he looks away. She finishes collecting the fare from the other passengers. Then, she returns to the big man. She taps him on the shoulder. He looks directly at her. Pure F*CK YOU, I'M NOT PAYING radiates from his eyes.

She punches him. Not a love tap, but a hard sock. SMASH. POW, right in the shoulder. A rock 'em sock 'em to the arm. Another to the chest. Bang. Bang. Bang. He gets off at the next stop— without paying.

I see this same scene every day. Almost every ride. Who's right? It doesn't matter. Both sides act on their feelings and do it directly. They don't call on some governmental agency to do the dirty work. They don't blow a whistle. They act.

In America, the conductress would call a cop. The passenger would call a lawyer to sue the bus company for assault. Not in Mongolia.

I leave the bus and head to the state philharmonic hall, to see a rock concert. I skipped SARRAA, "the Mongolian Madonna." Orchestra tickets were 4000T, nearly ten dollars. Instead, I'm seeing KAMERTON, the Mongolian BOYZ-II-MEN. Why the f*ck would I see a band like that? Except for an occasional a cappella number and the pederastic overtones of the name, NOTHING about the American group that would interest me. Why would I see a band of imitators? This is Mongolia. That's why.

There are maybe fifty 'rock' bands in Mongolia. Maybe fewer. Most of them sound like THE EAGLES or THE ROLLING STONES at their "Angie" most awful. They sing ballads. [Break: You get a new record and you're playing it at home. There's always one song, the worst on the record. Your parents say, "THAT one isn't too bad. I wouldn't mind the music if ALL the songs sounded like that." Here, all the songs DO sound like that. A country of VH1!]

KAMERTON tried something new. They broke out of the mold. They can't play out of the capital city because no one in the countryside would understand. In Mongolia, everywhere outside of Ulaanbaatar is the countryside. Musically, KAMERTON are rebels. Right now, they're all I've got.

I buy my ticket and go to the main entrance. Passing through the front door, the cop examines the ticket. This is a REAL city cop, not a rent-a-cop. The concert hall is owned by the government, remember? Having passed muster, he allows me inside. Inside, waits a battery of women— stamped from the same master as the conductress. One of them grabs the ticket out of my hand and studies it carefully. She looks at me, then opens the door to the orchestra seats.

She shows me to row seventeen, seat six and I sit down. I'm half an hour early, so there are lots of empty places. This is a stately theater, with plush seats. Many are broken, however, as if a sumo wrestler had tried to settle his bulk on the fragile furniture. There's a curtain in front of the stage. A frilly white cloth, it looks like it should rise on a line of can-can girls.

As I wait, the theater gradually fills. At seven, the show's scheduled start, all the seats are filled. By seven fifteen, when the lights finally dim, they're over filled. Next to me three people sit in the same seat. In front, a man holds his toddler son on this lap. On the left, a few seats away, three pairs of teenage girls wedge themselves into two seats.

Then comes the usher. Lifting her dell to step over the stretching legs, she demands ticket stubs. She doesn't wait long. Wham! Pow! Seat by seat the offenders are kicked out. I'm not talking metaphor here. I'm talking KICK. Leg-swinging, knee-swaying, foot rocking kick! Pow! Right to the shins. MOVE! Again. NOW! Again: WHAM! YOU CAN'T SIT HERE.

They move. The usher leaves. The show starts. One by one the people return. I'm not going to tell you about the show. It's not very interesting. It's the closest I can get to rock'n'roll now. It's unique for Mongolia. But it's the audience and its control I like the most.

A few weeks later, I discover a metal band called HURD. The name means SPEED. They've got long hair, jeans and black leather jackets. They like to play fast. If BOYZ-II-MEN is too much for the Mongolians, could you imagine SLAYER? Later, I meet the band. "We have to educate the audiences here." said Gunbayar, the groups drummer and leader. "They just aren't ready for our kind of music."

I've heard the band on the radio. They have a couple of hits. Songs everyone knows. In concert, they're what gets the crowd singing along. They're awful. Like GUNS & ROSES or QUEENSRYCHE. But they also play great speed-metal tunes, blazing guitars with more hooks than a fleet of Japanese whalers. The crowd doesn't applaud for these very much. But they play 'em just the same.

How many metal bands are there in Mongolia? "We're the only one," said Gunbayar, "We're the only rock band in the country. Everyone else plays pop."

I write it off as hyperbolic bragging. There was an American band that proclaimed itself "The Only Band In The World." I figure this is similar overkill— typical "We're oh-so-unique" crap. I'm wrong.

"It's terrible." says the guitar player. "We wish there were more. We'd like a hundred bands to play like we do. A thousand bands. Then people would understand. We don't want to be the only ones."

Imagine a band that WANTS others to play the way they do. More than that, they encourage it.

"Sometimes kids come up to us on the street." says Tomortsog, the vocalist. "They say they want to be in a band. We take 'em to our rehearsal space (behind a cement factory). We show them tricks on the guitar. We try to teach them some things. But they'll never make it. This is Mongolia. You can't buy guitars, or strings or picks. We try to help the kids, but they won't make it."

f this makes you feel guilty or silly— with all your major-label squabbles and worrying about who sounds like who and who was first and who's been a punk longer... if this makes you a bit ashamed at your selfishness... That's how it should be. Here, rock'n'roll is precious. Those in it, want more of it. They don't care about uniqueness or genre. They can't afford to. They want to spread the word. To tell people there's more to life than pop. I'm not gonna tell 'em "metal is old-fashioned." What they're doing is new. Too new for most Mongolians. To do it, takes a f*ck of a lot more balls than you have.

For decades Mongolians lived in the blinders of an iron curtain. When that curtain fell, it smashed the economy and tore the social fabric. People are starting from less than scratch. They're absorbing influences, trying new things, making roads for themselves. They make bands where there are no instruments. Instead of competing for the cover of SPIN, they're working to have more SPINs. Here, playing in a band— ANY band— is DIY. Here, LIFE is DIY. Activities as simple as getting on a bus and (not) paying, can be acts of defiance. That defiance is met with other defiance. People have no choice but to rule their own lives. No one will do it for them.

Are you beginning to get the picture? Mongolia doesn't HAVE punkrock. It IS punkrock. I just hope it can stay that way.

ENDNOTES:

—> Anyone who wants their zine read in Mongolia: send me as many as you can. It doesn't have to be a current issue. By the time it gets here it won't be current anyway! I promise to leave one in the American embassy library (if you want). The others I'll distribute free to Mongolians. It's about time these folks get something besides the Good News Bible! As usual, you can send stuff (or just write!) to: Ulaanbaatar 211049, Post Office Box 49/490, Mykel Board, MONGOLIA

—> Outside activities dept: MRR has a policy about columnists not commenting on each other's column. It's a policy I agree with. The place for comments is in the letters section, I thought. So, I wrote a letter.

Tim chose not to print that letter, however. His reason, "it would be weird if columnists used the letters section to circumvent the 'no comments' rule." That is a policy I disagree with.

If you want to read the letter, it is available from the COOLBEANS BBS. (Have your modem dial 415-648-7865.) Other zines are welcome to use it as they see fit, but please don't quote it out of context. If you want the letter and can't find it, write to me and I'll send you a copy.

—> I can't believe he did something RIGHT dept: The US in Bosnia. Amazing. Absolutely the right thing to do. We're not invading. We're not doing it for greed. We were asked by all sides. We're there by a REAL invitation, not a manufactured one. This isn't the Gulf War, Vietnam or Panama. If the military can be used in a moral way, this is sure it. But Clinton? Acting in a moral way? Doing the right thing? I give him a month before he changes his mind.

—>Special thanks dept: John Marr, editor of MURDER CAN BE FUN, sent me a couple of copies of his zine. It was "The Sinister Cult of Mormon" issue. I'm using it in my anti-Christian missionary work. He also sent me the great MURDER CAN BE FUN 1996 DATEBOOK (Send for it now! $2.50— the perfect anti-Xmas present: MCBF, c/o John Marr, PO Box 640111, San Francisco CA 94164-0111). A different nastiness every day. On my birthday, the British ship Atlanta left for a training course in 1880. It disappeared with 285 seamen. That's a lot of seamen.

—> Moral dilemma dept: Last year I wrote about the evils of the United Nations "Children's Rights" project. They said that child prostitution was caused by economic necessity. They also said we needed to ban such prostitution, before fixing the general economy. In other words, it's better to starve than have sex for money.

I just found out that this same group has drafted a document detailing "children's rights." Besides the prostitution stupidity, these 'rights' include "protection from harmful information." Censorship as a RIGHT??? If that isn't newspeak, I don't know what is.

Here's the rub. This organization also has a development project where they train locals to deal with the world. One reason why Mongolia is so isolated is that people can't speak the world language— English. They want me to teach. The pay is very high— $150 a month. I'll probably take the job and feel guilty about it. But you can bet your kiddieporn that I'll be talking about REAL rights in my classes. On THEIR time and THEIR money. It's the least I can do.

—> How much punk rock do you hear... dept: I forgot to tell you. The guys in HURD are anxious contact rock'n'roll folks all over the world. Write to 'em. Send 'em records, ask for their tape. If you can write in Russian (or Mongolian!) it'd help, but whatever.. write! HURD, PO Box 157, Post Office 44, Ulaanbaatar, MONGOLIA.

—> Ignorance is punk dept: I was speaking with my students about things to watch out for. Of course, I gave them the Christian warning, but they already knew that. "You also have to watch out for Peace Corps folks and other evangelists." I told them. "Before long there's gonna be an Ulaanbaatar MacDonalds!"

"What's MacDonalds?" they asked.

Where else in the world would you get that question?? In Beijing, there's one on every corner. I [drawing of heart here] Mongolia!

CRETINS FROM LONDON

Ben Elliott

I open my eyes. I'm in a bed. The ceiling and walls around me are white. I'm in a bed - surrounded by whiteness. Am I dead and in some kind of punk-rock heaven? Am I alive - but in a hospital somewhere on earth? The walls don't appear to be padded at least! Wait one, hold it - there's background noise filtering into my brain. I raise my head — black sheets! Black bedding - totally - I'm in hell!? I see a TV at the bottom of the bed — hear someone droning on about some shit or other and yet I can comprehend every word, if not take in the gist. Has my German got so shit hot I'm now fluent enough to understand crap Kraut TV? Then it hits me - the guy on TV is talking English - our bastard Queens English! This is an English TV programme. I'm in a bed - the ceiling and walls are white - the bedding is black - there's English T.V -.... I crane my neck and espy an old faded photo of dear Sid Vicious (R.I.P) and a Reservoir Dogs film poster, and WHAM! It hits me - I'm home, in my own flat, in my own bed, in goddam fucking London, good old Blighty - England! SHIT! What the hell happened to me? Have I been in a coma for the last 4 months, having weird nightmares about bumming around Germany? I struggle to my feet stagger to my bathroom. (Is this my bathroom - it's all so strange?) The first piss in London in 4 months - soft toilet paper - my private parts smile in ecstacy! I stand in my tiny kitchen, contemplating the concept of making an English cup of tea with real milk for one full minute before leaping into action and going for it. Yet the task almost eludes me - the very motions of helping myself to a teabag from a cupboard, using a teapot and a cup complete with its handle and minus cracks - boy, this is way weird! Having a bath - a long soak in bubbles - not scum! Getting a change of clothes from a wardrobe and drawers, not a rancid rucksack! All this happened a short while back my first morning of virtual "normality" after my wild time of total madness in Germany. It took me days to readjust - I know it sounds dumb, but it really did! Like, I'm shuffling through the crowds in Londons Oxford Street - I bump into someone, and apologise profusely in bloody German! I don't know which fucking way to look traffic when crossing the roads! Its only been 4 months, yet it feels like 4 years and I don't know if that's good or bad! All I know, is that I've made it "home" somehow, even if I feel like nowhere is really "home" any more! This really is "CRETINS FROM LONDON" again, I promise, and although my brain and body feel totally separated and I'm lost in my own flat, I feel in my heart that all will fall into place soon.

I have to just backtrack to relate two strange things that happened to me in the "Twilight Zone" just prior to my return from Germany.... if I don't write them down, they'll fade away in my memory banks along with countless other happenings, so bear with me..!

Since my last rantings and whilst desperately trying to get home to London..... First, I watched a German dubbed video version of the excellent American punk movie from the 80s, SUBURBIA. The German dubbing in itself was pretty ridiculous to me, having seen the movie so many times thus knowing what everyones voice should really sound like! But the classic moment came, when "Jack" says "Wake up and smell the coffee". The Germans in their infinite wisdom, bless them, translated this as "Wake up and smell the burnt soup" !! I collapsed into a heap of uncontrollable hysterical laughter much to the bemusement of my German friends - they could see nothing even mildly amusing at the mistranslation whatsoever. Whaddya mean, neither can you? Oh fuck it - guess you had to be there at the time and have drunk 12 Alt beers then!

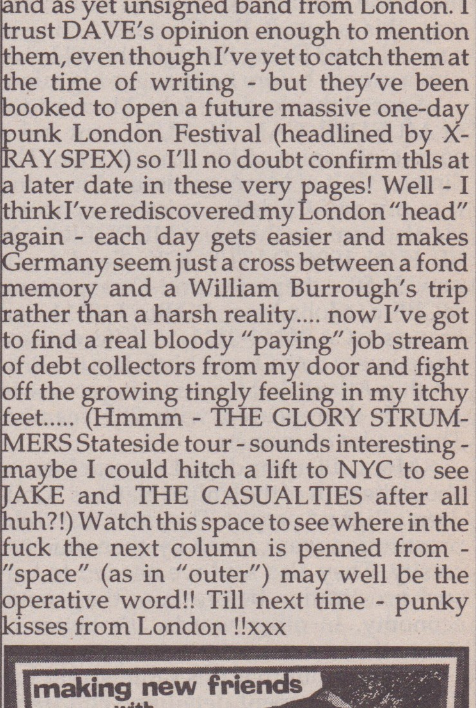
Number two strange happening....... I was interviewed by the number 1, top prime-time Belgium TV Station for an important documentary on the punk scene in Belgium! Like, what the fuck would I know?! They'd heard I was an "original"

London punk who'd been into punk journalism for years - and thus thought I was "important" enough to warrant being interviewed! ME! How ridiculous - but I just had to comply for the sheer ludicrous crack! Fuck knows what shit I spieled to them - I was totally off my face at the time, so can only be thankful Ill probably never get to see it, and likewise neither will anyone else I know! (At least - that's what I thought - I later found out that GAVIN, voxman with ONE WAY SYSTEM was sitting and listening in behind me, cos it was filmed at one of the gigs on their European tour - he assures me I made a complete prat of myself, so I haven't broken the habit of a lifetime!)

But enough is enough - its ME, I'm back in London (for at least the foreseeable future!) and I've embarked on my rehabilitation programme with a vengeance! I've already managed to catch up with some excellent "happening" gigs - I eased back into the London scene with NIGEL "BLACKIE" BLACKWELLS "HALFMAN HALF BISCUIT" at the cockroach infested LA2 venue - I hadn't actually seen the band or chatted to Nigel since about 1984ish - but age has not wearied the razor sharp witticisms in his lyrics, nor dulled the music. Support for the night was the legendary stalwart punk poet extroidinaire - JOHN COOPER-CLARK, who was rooted to the spot at the side of the stage for the entire BISCUITS set, totally enraptured like the rest of us! (Nigel later told me he was actually humbled by the fact that J C C was supporting his band - he felt the bill should've been reversed!) Whatever - they totally complimented each other to make for a night of sheer punk entertainment! The very next night saw me at a classic line-up of 7 bands at the LA2s larger "sister" venue - The Astoria. The GIN GOBLINS kicked off a night of drunken mayhem - they feature BIG JOHN, ex-guitarist with THE EXPLOITED - and deliver a pure wall of hardcore sound accompanied by a very "visual" stage act that has to be seen to be believed! Lead singer GIZ from THE ENGLISH DOGS almost had a heart attack when he saw me just prior to playing their excellent set that night - he'd last left me stranded in Essen, Germany, whilst mid-tour with the DOGS courtesy of their record company, Impact Records! (I'd got separated from my lift back to Dusseldorf that night, - but that's another story!) But on with the plot... The ENGLISH DOGS warmed the tepid early crowd with a set of their excellent new material nicely smattered with a few old faves to keep everyone pogoing happily! I missed DEMENTED ARE GO (I really don't mean to make a habit of this I failed to catch them at last summers FUCK READING bash, I seem to recall - sorry chaps!) and most of CHAOS UKs set, because I was catching up on the news from GAVIN and the ONE WAY SYSTEM gang. As aforementioned, I'd last seen them in Belgium a few weeks earlier when GAV witnessed my near fatal TV interview..(fuck knows what happened to your "stash" that night Gav - sorry mate!)... it seems they had mega problems getting home to England themselves after a major van breakdown occurred, which was just the beginning of a few personal disasters - I'm sure 1996 can only get better lads. Anyhow - the SYSTEM proudly stormed their way through their set of classic anthems, marred only by the fact they weren't allowed the time to play a much demanded encore for the frenzied crowd! Again, it was a strange reconciliation with ANTI-PASTI for me, cos I'd last caught them a month previous in some small German village (Welmeskirchen?) mid their European tour, when they were experiencing a bad time with a local promoter! Voxman MARTIN certainly seemed a lot happier on this night, with his feet firmly back on Britm soil! He was rightly pissed off with the Astoria for not allowing their usual visual slide-show backdrops this night, but it didn't spoil an ace performance! The A.N.W.L (as in ANTI NOWHERE LEAGUE) were headlining and it's good to witness that ANIMAL is still ever the great lead showman, ending a perfect night of punk rock chaos. And what else have I been up to since my return? Well, I've managed to catch up with MARK BRENNAN (formerly of THE BUSINESS, later of LINK RECORDS, and now running the brilliant CAPTAIN OI! label) who told me he sadly couldn't join THE BUSINESS who were currently on their European tour with THE SPECIAL DUTIES et al, due to his label commitments, but that MICKY FITZ and the guys were ready to "smash the discos" across the Channel in true form! I've bumped into good old CHARLIE HARPER of THE UK SUBS just about all over town, at every gig and lig going - its good to know nothing's changed since I've been away! I had to decline an invitation to what was reportedly a blinder of a party at The Dublin Castle in Camden when THE VIBRATORS played, supported by a host of guest D.Js in the form of all Londons promoters, who spun a variety of punk, indie, hardcore, reggae etc. platters because I was attacked by a nasty strain of flu made all the worse by being struck down by that well known virus "lackofbeermoney-itus"!!

I got the low-down on THE GLORY STRUMMERS from singer TIM whilst hanging around the record shops in SOHO....seems the band have finally got it together with their long dreamt of Stateside tour, so dependant on the time this goes to press, either keep an eye out for their tour dates, or hopefully you'll already have witnessed their powerful set! I've also caught up with LOL PRYORS DOJO LTD label's latest releases they brought out a scream of a Christmas compilation that will last a lifetime and plays well on any day of the year - "BOLLOCKS TO CHRISTMAS" (CD 204) that includes classic tracks from the likes of THE BUSINESS, THE 4 SKINS, UK SUBS, STIFF LITTLE FINGERS,THE GONADS and A.N.W.L. Also of recent from DOJO, a live BUZZCOCKS gig recorded in 1995 in Paris (lovingly entitled "FRENCH" on CD 37) plus 2 releases in a "ska" vein - THE SELECTER and BAD MANNERS latest offerings, namely "PUCKER!" (CD 218) and "FATTYS BACK IN TOWN" (DOS CD8) respectively..... all of which are worth grabbing dependent on your personal tastes and vices! (from DOJO LTD, P.O. BOX 281, CANTERBURY, KENT, CT1 2BB ENGLAND).

And thankfully I've found another longstanding London punk "institution" is still going strong, in the form of DAVE "FERGY" FERGUSONs well-stocked 2nd-hand punk stall outside ROUGH TRADE RECORDS in PORTOBELLO ROAD - it's heartwarming to know I've got somewhere to hang out and exchange some good old punk gossip and banter on a Friday and Saturday! DAVE tells me that in my absence, the next name to watch for in the future of our punk movement is "WALKING ABORTIONS", who are a young up-and-coming and as yet unsigned band from London. I trust DAVE's opinion enough to mention them, even though I've yet to catch them at the time of writing - but they've been booked to open a future massive one-day punk London Festival (headlined by X-RAY SPEX) so I'll no doubt confirm thls at a later date in these very pages! Well - I think I've rediscovered my London "head" again - each day gets easier and makes Germany seem just a cross between a fond memory and a William Burrough's trip rather than a harsh reality.... now I've got to find a real bloody "paying" job stream of debt collectors from my door and fight off the growing tingly feeling in my itchy feet..... (Hmmm - THE GLORY STRUMMERS Stateside tour - sounds interesting - maybe I could hitch a lift to NYC to see JAKE and THE CASUALTIES after all huh?!) Watch this space to see where in the fuck the next column is penned from - "space" (as in "outer") may well be the operative word!! Till next time - punky kisses from London !!xxx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Fucking-A, man, it's 1996! *New rules,*

dude! Everything is radically different and exciting! All the records are good! All the clubowners are horny 14 year old girls! *NINETY-SIX! NINETY-SIX! NINETY-SIX!* 1996! The year TV advertisers can be PUT TO DEATH for using the phrases "in your face!" and "...with an attitude!" when attempting to pimp marginally repackaged versions of the same old shit! Hackneyed spiels like *"it's like Cream of Wheat...WITH AN ATTITUDE!"* or *"that great, IN-YOUR-FACE Pepto-Bismol™ taste!"* equal THE FIRING SQUAD cuz it's 1996 okay, all across the USA! 1996! The year where senseless ? & The Mysterians references during instances of great-to-moderate topical sorrow will certainly hit an all-time high! 1996! The year my "More 69 in '96!" slogan finally made it out of the research & development labs! 1996! The year that my "More 69 in '96!" slogan was quickly modified, by turns, to "*Some* 69 in '96", "ANY 69 in '96", "Will Work For Fellatio", and, finally, *"HELP! ANYONE!"* (which in turn begs the sadly apropos question of *"if you can suck your own dick, is that called 34.5?"*) 1996! The year that any band that sounds like the Queers who are not, in fact, the Queers themselves, officially suck (error! error! error! The Consumers LP provisionally logged as my #3 album of calendar year 1995 in last month's column [hey, y'know, after i sent in that column, Tim Y. told me the craziest thing: i guess *MRR* has some kinda policy or something that prohibits us from covering music released on major labels! Wow! I had no idea! And here i mentioned a whole shitload of verboten tuneage, for the second year in a row! Gosh, i feel so unclean! Naturally, i had *no* idea this was the case, or i would *never* have sullied the pages of *ProleBeat* with mentions of those albums by the Muffs and stiffs inc. and Supernova and stuff! He really should have made this policy more clear! It won't happen again!] has been verified a legit '77 artifact, hence disqualified. Albums #4 thru #10 thusly slide up a notch, with the Queers "Move Back Home" LP officially charting at the #10 spot [quick sawbuck joke], though it reminds me more of the similarly lightweight but great Herman's Hermits "Blaze" LP than my penis [although the Queers' *"won't you won't you cut it dude"* really can't touch the Hermits' *"Whoops! Semolina! Ugh! Sauerkraut"* {from "Ace King Queen Jack"} in the lyrical excellence department {the thorny question of whether or not "That Girl" being the best song on "Move Back Home" and "Museum" being the best song on "Blaze" means that Larry Livermore = Donovan is far too arcane for me to even contemplate, for-fucking-get it!}]). 1996! The year that any band with a member who wears a Queers Chuck Taylor t-shirt on stage or in a band photograph officially sucks! Gasp! Eeek! Aaak! YES, I HAVE ONE TOO. They're nice shirts. They go nicely with black jeans. However, this flood tide of unabashed punk rock monkey-see-monkey-do-ism has really gotta be reigned in a bit, BECAUSE I'M DAMN NEAR READY TO BARF on account of it. I mean, sure, the Queers are great, the Queers are wonderful, the Queers are swell. Go, Queers, go. But CHRIST A-MIGHTY, there is like this legion of young bands who seem to have formed NOT to rock the fuck out, NOT to jam their own ideological/aesthetic sputum down the throats of the bewildered, but MERELY to show how much they support the Queers and the General Queer Aesthetic — therefore, instead of blazing a bold and fiery path through *NINETY-SIX! NINETY-SIX! NINETY-SIX!* via the three-chord throb of teen gonads run amok in whole new (or, at the very least, un-old) *NINETY-SIX! NINETY-SIX! NINETY-SIX!* ways of three-chord throbbage, the Youth Of America are scratching their theoretically mighty adolescent rock'n'roll itches via predictably feeble attempts at Queerdom (the really sad part being that it seems like it's the cooler kids — those who should, by rights, be a-movin' and a-shakin' the scene in new shaky and movey ways — who are the most obsessed with coloring inside the lines [if i may stoop to such dorky metaphors]), AND IT'S BORING THE SHIT OUT OF ME AND I WANT TO LOB FUCKING SHOES AT THESE PEOPLE (incoming! Jeff Murphy at 10 o'clock!). I think Lookout should just put out one big Queers karaoke record; that would serve to get this existing bumper crop of lackluster Queer emulators out of the basement and into the family room, which is probably where they belong anyway. This will make room for the 100 or so bands who "sound like the Ramones" (via the Riverdales & Head) that i well and truly expect to contend with in 1996, and whom i am already gearing up to hurl shoes at as well (and they're NOT going to be Chuck Taylors! They're gonna be something gay, like Reeboks!). Remember, kids, the band that "sounds like the Ramones" (note the quotes, implying that the legitimacy of the alleged Ramoneishness is in question) in '96! '96! '96! is analogous to the band who sounded like the Queers in '95! '95! '95! (which was barely ok then but absolutely square in '96) — which doesn't seem so terrible until you factor in that the bands who sounded like the Queers in '95 are more or less merely an updated version of the bands who sounded like Screeching Weasel in '94 who were a continuation of the bands who sounded like Green Day in '93 who were the logical successors to the bands who sounded like Nirvana in '92, and i don't think i should need to perform any further derivations than that (PLEASE! In the name of unity, stop me before i mention "Taking Care of Business" and "Rocky Mountain Way!!!"). I mean, ápart from attempting to impress Joe and B-Face (who, being both a Queer and a heterosexual, should more correctly be referred to as "Bi-Face"), WHAT'S THE FUCKING POINT??? Cripes! *PARALLEL THINGIE:* Not long after returning from the Boris/Riverdales/MTX tour, i am conversing via telephone with Tim from Mutant Pop Records. Somewhere in between kicking around our latest idiotic ideas for really, really, REALLY stupid records (i don't care what ANYONE says, the world NEEDS a version of Head doing the Monkees "Head" soundtrack [mylar cover and everything; come on, fuckers, you know you want it!] and Teengenerate doing "Papa Oom Mow Mow" as "Chairman Oom Mao Mao" — and my compilation CD entitled "Chick Bands Who Laid Me" is TOO gonna become the best-selling record of all time [er, it's filling up rather quickly...but i think i can pull some strings and get *your* band on it. See me after the show, Toots], although i think i'm gonna let the idea about talking Fink, Fifi, Sammy & Shoe into recording "Bohemian Rhapsody" and releasing it under the name "Queengenerate" slide...), i ask Tim why the Pink Lincolns aren't signed to a big huge label yet. Tim says its because they're from Florida. Florida Schmorida, i say, the Pink Lincolns are the biggest punk band in the world! In every middlesex village and town we played in, there were Pink Lincolns t-shirts coming out the mother-slapping WAZOO. The only band t-shirts that gave the Pink Lincolns shirts a run for their money were Screeching Weasel shirts, which sort of don't count. *BY GOLLY TIM,* quoth i, which begs the question of why i did not surround that with quotation marks, *IF BAND T-SHIRTS SEEN AT SHOWS ARE ANY INDICATION OF THE RELATIVE LARGICITY OF THE BANDS REPRESENTED* (and i can't see why they wouldn't be), *THE PINK LINCOLNS ARE THE BIGGEST PUNK BAND OF ALL TIME! Every time we got on stage, it was a goddamn SEA of Pink Lincolns shirts out there — and the Pink Lincolns t-shirts aren't even pink! They're WHITE, which is totally fucking lame! I mean, did White Pride have PINK t-shirts? I have WHITE t-shirts that are pinker than those Pink Lincolns shirts! SURELY this band must be incalculably huge if so many people are wearing their grievously miscolored apparel!! If not, then WHAT GIVES???* Tim answers me instantly. The solution to this quandary is so sadly obvious that after he tells me it's because the former columnist known as The Artist Formerly Known As Ben Weasel is pictured wearing a Pink Lincolns shirt on his column header, i am reduced to flopping around on the rotten linoleum floor of my kitchen yelling "*DAHHHHHHHLLLLLLLLUAGGHHGUGHLLL!!! DAHHHHHHHLLLLLLLLUAGGHHGUGHLLL!!! DAHHHHHHHLLLLLLLLUAGGHHGUGHLLL!!!*" in honor of my own flaming un-brilliancy for about five minutes straight. Good god, the kids all wore their Pink Lincolns t-shirts *to impress Ben.* Ben, of course, was wearing a Head t-shirt — and was, in all likelihood, not at all impressed. What's REALLY sad about this is that it would not have been at all difficult for someone who was paying even cursory attention to what bands Mr. Weasel was currently raving about to dope out that showing up in a Head t-shirt would be the way to go, if that, indeed, was one's bag — but, nope, dang near everyone piled into the clubs in their Pink Lincolns shirts. Next time out, i'm sure the same people will file in clad in Head apparel (to convince Ben of their uniqueness), but Ben will have, like, a Lay Ministers shirt on and be immune to the charms of the eight dozen kids in Head garb. And so on and so forth. Christ, that's sad (oh, if you guys really wanna play follow the leader, you should try to sound exactly like the Nobodys, 'cause that's what everybody's gonna wanna sound like in 1997. You heard it here first! Fuckin-A! '97! '97! '97!). If i didn't have that one kid from Urbana who asked me if the Riverdales were REALLY composed of former members of Stryper to feel superior to, i'd kick my own bucket, baby! But there'll be no need for that — 'cause it's 1996! *NINETY-SIX!* Fucking A! *NINETY-SIX!* Whoo hooo! 1996! A whole new year! A whole new Punk Rock Dress Code implemented to save you from yourself! '96! '96! '96! First off, as of 8:12 PM CST 1.8.96, anyone who wears any kind of band t-shirt whilst performing on stage is LAME! Lame, Lame, LAME! There's no place for you in our New World Order, bub! Strictly from ninety-fivesville! It's simple: you come to the show wearing your Queers t-shirt. You hang out wearing your Queers t-shirt. When it's time for your band to play, you change your shirt into SOMETHING DEVOID OF ANY TYPE OF BAND LOGO WHATSOEVER. It's not that hard, kids, and YOU CANNOT ROCK when you are serving as a WALKING BILLBOARD for SOME BAND THAT IS NOT YOUR OWN (although i'd have to say that our drummer's hand-scrawled Devo t-shirt seems to transcend mere band shirtliness and would therefore perhaps be exempt from this stipulation, although it really doesn't matter, because anyone who follows a dress code isn't punk anyway. Of course, anyone who *doesn't* follow my dress code isn't punk either. HAHAHAHAHAAAAAA!!! You kids are FUCKED!!! God damn, life *was* a lot easier when i was your age!!!). When you are finished performing, you remove your sweated-up shirt and replace it with your Queers shirt. IT'S SIMPLE, KIDS! If that didn't all sink in the first time, feel free to clip this column and carry it around with you in one of those wallets that's connected via chain to your genital piercings! You're welcome! Also on tonight's card, as of 8:26 PM CST 1.8.96, black leather jackets are OUT! *YOU HEARD ME CORRECTLY!* They're OUT like TROUT!!! *1996 BELONGS TO THE WHITE LEATHER JACKET!!!* '96! '96! '96! After you obtain your white leather motorcycle jacket ('96! '96! '96!), it's still cool for you to wear your black leather jacket (which i'm sure you all own — after all, had thee no black leather, how would people know you liked the Queers?) on a rotating basis with your white one (primarily because the white leather jacket doesn't really look all that hot with blue Levis, only black Levis — and black Levis can occasionally feel too dressy. Sometimes you feel like a nut, sometimes you don't), but until such a time cometh, SLAYEST THEE THE WHITE BUFFALO and from his hide cobble thee together a leather jacket OR YOU'RE NOT PUNK. You're like classic rock or something!!! *White leather jackets! White leather jackets! White leather jackets! '96! '96! '96!* (i painted a Monkees logo on the back of my freshly-skinned-white-buffalo-smelling jacket [using black paint — i thought this was stunningly conceptual] before i wore it publicly, to defuse the inherent fruitiness/Fat Elvis Quotient of same. I recommend [but do not require] you do similar [except do NOT paint a fucking black Monkees logo {"Black Monkee Time?" You think like i think!} on the back because THAT IS WHAT I DID. Do you get this part yet? Is it making any sense?]. I also went to the local Army Surplus store and purchased a chevron [you know, a stripey thing patch like the army men have] which i had sewn on the left shoulder. As i have explained to all and sundry, this, my friends, is no mere military chevron. This is the *Chevron Of Love.* Every time i get laid, i get a new chevron sewn on my sleeve. When i have sex with two [or more] girls at once, i get a rocker bar sewn on [because, y'know, if you're doin' that kinda stuff, you're a *rocker!*]. At present, i have all of one Chevron Of Love on my white leather jacket. Now, i know what you're thinking: *Oh my stars and garters, Rev. Nørb, can this mean that you've actually...HAD SEX since you've purchased your magnificent new white leather jacket? Can we dare hope?* Uh...no. The single Chevron Of Love that occupies the pretty vacant sleeve of my white leather jacket is what i call "The Get-Acquainted Chevron Of Love." Its function is analogous to that one dollar bill you see in the guitar case of that annoying fuck playing Jim Croce songs on the streetcorner: the performer puts it there himself to give the [false] impression that *shit, other people are doing it; perhaps i should too.* Thus far, no one has taken the bait. Perhaps i should sew a dollar bill on my shoulder and toss my chevrons in some guy's guitar case. I'll keep you posted) (i also have a vintage 999 button [gracias, Ikki] on the lapel, and, just outside of Urbana [land of the HAL factory and the i-believe-in-Stryper kid], we stopped at a Mobil station, where the attendant — some sort of flesh-and-blood Nordic version of Otto from the Simpsons — informed me *"you've got your button on upside down, dude!"* [in gratitude, i gave the guy a bottle of cough syrup and a copy of my band's new CD, "Saucer To Satan"]) (oh, and don't bother trying to appeal the new dress code to Ben or any other higher court: When last seen, Fink from Teengenerate's feet were encased in RED Chuck Taylors — THE SAME COLOR AS MY OWN CURRENT PAIR. The "White Power" Chuck Taylor movement is shut down effective immediately! Smash the Whites with the Red Wedge! No war but the Chuck War! Stu Boy King don't make no mistakes, buddy boy!!!). 1996! The year the Green Bay Packers executed a decisive 27-17 playoff victory over the heavily favored defending World Champion San Francisco 49ers! 1996! The year Martin Sprouse (representing himself and other high-ranking factions of the MRR corporate entity) wagers me a case of SweeTarts vs. a Nice Cheese Gift Box that the 49ers, WHO HAVE HOME FIELD ADVANTAGE AND ARE COMING OFF A BYE WEEK, will wax the Packers asses in the NFC Divisional Playoff Game! 1996! The year i am so insulted by the point spread on this game that i take him up on his wager! 1996! The year where, the Packers out to a quick one touchdown lead, Martin calls again and asks me what the difference between the Green Bay Packers and a horse's ass is. 1996! The year i respond "right now, about seven points!" The game is never even close. THE PACKERS STOMP THE 49ERS FUCKING ASSES, and it's a good thing, too, because i consumed the entire case of SweeTarts Jason from Just Add Water sent me for Christmas. '96! '96! '96! The year when the fact that the last words Greg Lowery spoke into the microphone before leaving the stage at what turned out to be the final Rip Offs show (8.12.95, Concert Café, Green Bay WI — i made the flyer for the show and am aspiring to become a punk rock trivia answer on the basis of this claim someday) were *"GREEN BAY PACKERS SUCK!"* becomes strangely significant, not mention REALLY FUCKING FUNNY! 1996! The year i, speaking of the Rip Offs, figured out the lyrics to the first verse of "Cops!" It is a matter of public record that i kinda suck...bad...at deciphering song lyrics. And the first verse of "Cops" always perplexed me. At first, i thought it was something like *"be seeing/you later/you masked/Durth Vader,"* but, upon closer inspection, i could tell they weren't saying "Vader" at all (which also ruled out *"be seeing/you later/unmasked/Van Vader,"* even though i'm sure Jon Von is a big wrestling fan). For a while, i harbored a theory that it was *"you masked pervader"* (which obviously brought me back full circle to more wrestling references with its potential Masked Invader tie-in), which led me down the lines of speculating that what sounded like "pervader" was, in actuality, sort of a contracted-slash-colloquialized version of "perpetrator," e.g., "perp'trator" — yet this didn't sound wholly accurate. So it's 1996, okay, and i'm in my car headed south on Lime Kiln Road with the Rip Offs on my fine Wisconsin tape deck and "Cops" comes on, and BAM! *Insight!* Of course! The line is *"be seeing/you later/you masked/curb waiter!"* When things get a little dull in SF, the Rip Offs must don their cranial nylons and hang out on the street corner, waiting for some action to be shaken! When one of them has to go home, because the street lights have come on or what-have-you, the rest must say *"be seeing you later, you masked curb waiter!"* to their departing comrade! And, of course, shooting the breeze w/nylons over one's face would tend to bring one into conflict with the COPS, so there ya go! Case closed! I am 99% sure i've gotten it right this time — but, just to double check, i rewind the tape a bit and play the beginning of the song over. Just as i hit play, i notice a cop car in the other lane. The fact that i see a police car at the same moment i am contemplating a song called "Cops" off of an album with a cop car on the back momentarily transfixes me with its grandiloquent cosmic beauty, and suddenly i find myself running a red light, in plain view of the cop in question. Needless to say, my attentions suddenly re-divert from the song lyrics to my current situation, and, with my mind absolutely, positively, 100% not on the song lyrics, i hear, clear as a bell, *"be seeing/you later/ you mas-turbator!"* Now, HOW in the FUCK did i not get THAT??? No ticket. NINETY-FUCKING-SIX!!!

The Quality of Military Life

by: TK Getzgo

"Uncle Sam wants **you** to join the United States Armed Forces!" How exciting! Have you ever known someone in the military? A family member or friend from high school, perhaps? Maybe you even signed up yourself at one point in your pathetic life. Everyone knows at least one person who is, or has been, in the service, so if it is you, or someone else, think about that person for a moment. What did the military do to him or her? Did your friend leave town with three-foot high liberty spikes and an anarchy symbol painted on the back of his jacket? Did she have purple hair and over one hundred piercings? Or did your friend look more conservative— a suit and tie guy, perhaps? Did your friend get involved in protests and demonstrations? Or did your friend go to church, hold the American flag up as a holy symbol, refer to all adults as "sir" and "ma'am", and love to go to work? Did your friend seem to hold the government in contempt and embrace "alternative" forms of rule or non-rule? Or did your friend loathe communism, Middle Easterners, and (shudder) Democrats? The obvious "punk" choices applied to your friend, didn't they? So why in the fuck do you think that they will change so much upon joining? There are plenty of free-thinking punks in the military; becoming a soldier, sailor, airman, or marine (sorry, MARINE! SEMPER FI!!!) does not automatically cause conformity to all of society's ways.

OK, some degree of conformity is inevitable. No one who wears a uniform can get away with liberty spikes, mohawks, or any hairstyle in which Manic Panic is required, unless their uniform is incomplete without a paper hat and a headset to take drive-thru orders. Actually, all of the men more-or-less resemble members of the Cro-Mags, which is kind of cool, and all of the women could be Riot Grrrls for all you know. Go ahead, ask a couple of them. See what happens next.

"Fuck that!," exclaims Joe Punk, "I ain't conforming to nuthin' for nobody!" "Me either!," shrieks his hardcore sweetheart, as she fastens his chain wallet to his baggy Stussy pants for him, before attaching her own wallet in like fashion. Off to the Snapcase show go our little straightedge friends... "Wait," you are now saying, "how do we know they are SXE kids?" Simple, I say, don't all the SXE kids in your town wear baggy Stussy gear and chain wallets? Don't all of the Oi! Boys wear oxblood Docs and skinny braces? Don't all of the Drunk Punx wear leather jackets and vomit-stained blue jeans? If you belong to a group— any group, a scene, a club, a gang, whatever— you conform to some degree. Nobody can claim 100% nonconformity with any sense of legitimacy, and that is not a world-destroying revelation, just a truism that isn't considered often enough. I may not *love* putting on my uniform every morning and getting lost in a sea of camoflauge during formation, but I look at it as a small price to pay in the grand scheme of things.

"You can take the boy out of the punk (underground), but you can't take the punk out of the boy," to paraphrase a corny old saying, and no truer words were ever written. Fashion— whether it be clothes, hair, or whatever— is more of an aside to being a punk than anything. It isn't how you look, it's how you feel. Ignoring the fact that my shaved head gets me more dirty looks than my pre-military haircut, I've gotta tell you: what you look like doesn't matter. It would be nice, maybe, to get crazy with the dye and safety pins, but it doesn't really matter.

So, what does matter? Protesting United States involvment in Bosnia 'Nam? Demonstrating at City Hall on AIDS Day to try and persuade more people to donate to the cause? You can still do these things when you're in the military! Admitedly, you must exercise caution when doing so. Getting caught at a "subversive" rally wouldn't make the average GI's commander very happy. Although the official rule says that rallys and meetings are OK as long as the member is not in uniform, does not make public his or her military status, and the demonstration is not against the government or government-supported activities (leaves a whole bunch of choices, huh?), the unofficial rule is that you don't do it. Period. If you get caught, your career is over and your life is hell. Officially. Ouch.

Most punks assume the worst about military people: we're all church-goers, flag-wavers, and ass-kissers, right? I hear it all the time when I tell someone I'm a serviceman. The truth is that there simply isn't enough brainwashing in existence to make me believe in a god, put the safety of a piece of cloth before my own personal safety, or kiss anyone's ass. Even in boot camp the brass can't force trainees to go to church, although every one of us goes willingly. The alternative is a GI party— cleaning the barracks top to bottom while everyone else is sitting in an air conditioned building, day-dreaming about whatever, while some chaplain drones on about some hippy who got nailed to a telephone pole a long time before any of us were born. Hello? Is anyone too stupid to figure out how to play the game yet? Essentially, that's all it takes. If you can figure out what they want and give it to them in doses just strong enough to be convincing, you can skate through years of service without anyone catching on.

How can you— or anyone— hide your (or their) distaste for the government while working for it, especially in a job that equates to nothing more than being a personal servant/doormat for the President? Consider the alternatives: 5-to-10 in federal prison, 10-to-15 in federal prison, 15-to-20 in... OK, you get the idea. The military will occasionally discharge troublesome troops with nothing more than a bad record (forget about most outside jobs, this is equivalent to being an ex-con) and a hefty fine. More common for those charged with "failure to adapt" due to their actions or words against the government are prison sentences which make the worst day in boot camp seem like a picnic in the park. Even if you were "lucky" enough to be assigned to a Corrective Custody training center, as opposed to Fort Leavenworth, you would, upon arrival, wish you had kept your feelings about your leaders to yourself. Keeping your mouth shut is imperative in today's military, and the quicker you figure that out, the better off you will be. If your punk-as-fuck friend now seems more akin to a Riverdales CD than an Exploited record politically, don't throw him or her out of your house and accuse him or her of selling out with no warning. First consider the possibility that your friend has learned to play the game and is just exercising caution to save his or her own ass. If you are sure that the former is true, and your military friends have indeed sold out to the Man and abandoned their principles for christianity, 4th of July parades, and NRA memberships, go ahead and throw them out. And kick their asses for me, would ya?

Grevious Bodily Harm

Hey punks! Some serious punk rock vinyl has come out that you must here!

The Knock Out Records label from Dinslaken, Germany has been busy rereleasing old punk and presenting exciting new stuff. One especially strong new band is THE FUCK UPS. The editorial staff at Maximum believes this band to be from Norway-(not the band from San Francisco circa 1982)-there is no information in the new Knock Out LP by THE FUCK UPS called "All Fucked Up." The band also has an EP out with "Summer's Loose" as the "A" side. That song leads off the 2nd side of the LP as well. This band plays fast loud punk and would appeal to WRETCHED ONES and LIME CELL fans. The LP starts off with a burst of punk brilliance in "I Don't Wanna Die" and plows through numbers like "Just Another Fuck Up." Good shit! The lads bill this as "white poodle rock'n'roll." I'm afraid to even speculate what that means.

Knock Out present a split EP by two of the best young street punk bands in England today. It's called "Mohican Melodies" and features BRAINDANCE and OXYMORON. BRAINDANCE turns in two solid punk rock songs, "No Faith In You" and "Shamus O'Sean" with consistent guitar, bass and drums driving the whole project and harmonies on top of it all. Flip that rascal over and OXYMORON shows you their punk stripes with "Anti" and "Idols Are Out." OXYMORON sings in "Idols:" "I won't sign with their major companies, enslaved to contracts what a piss. I won't beg them on my knees, for we still play Mohican melodies." OXYMORON are a truly great street punk band. They're "anti-fashion, anti-religion, anti-police, anti-system, anti-everything!" Listen to OXYMORON!

Next up from Knock Out ya have DISTORTION with the "Funtimes" EP. You may have heard DISTORTION, OXYMORON and BRAINDANCE on that excellent Helen Of Oi! label. DISTORTION continues the street-punk, oi! excitement with top-notch pub-punk compleat with ringing guitars, powerful drums, and amazing vocals. In "I Know" DISTORTION reveals an acute vision of society: "I know a man who spends his life digging holes, I know plenty spend their life on the dole. There's someone else always covered in oil, and there's another who's never toiled. Each one has his own cross to bear. Each one has his own dreams to share." Give DISTORTION a listen as soon as you are able. Very good!

As for repressing the older records , Knock Out offers two ONE WAY SYSTEM singles: "Jerusalem" and "Cum On Feel The Noise," the latter being a classic for you drunk punks to sing along to. Knock Out has been quite thorough with the old punk band THE REBELS from Sunderland in NE England in 1977. The singer, T. Van Frater, went on to form RED ALERT. The drummer went on to the ANGELIC UPSTARTS and the COCKNEY REJECTS. The REBELS incarnation featured here has D. Scrafton on vocals and G. Stoker on guitar. It has a bit of a STIFF LITTLE FINGERS/ UK SUBS feel to it. Two records are available: the "Misspent Youth" LP and the "Digging Up The Dom" EP.

A band that has captured some of the urgency of the 1977 New York punk era is ELECTRIC FRANKENSTEIN. Last month they had a hammer of a ten inch. Now the band has a new one ready for you. It's a 45 with an original, "New Rage," on the "A" side. The "B" side is a NAKED RAYGUN cover "Home Of The Brave." Stiv Bators would approve.

Watch for two more records by these guys on the new Junk Records label out of L.A. next month. Katon, formerly of the band Hirax and Zed Records, will be putting out records by WRETCHED ONES, BLANKS 77, PLEASURE FUCKERS, LOWDOWNS, SWINGIN' UTTERS and many more.

The ever reliable Beer City Records has a whack of nasty hardcore punk for you drunks. Let's start with Pittsburgh's fast and fucked-up DEAD DRUNK singin' about "American Apathy" and "TV Preacher" guaranteed to stir up a frothing pit in your local club. Next we move to Manitowoc, Wisconsin's blistering hardcore-skatepunks the DELINQUENTS. Very very fast hardcore screaming down at ya! Hold on for dear life! Good ol' San Diego brings you THE SHITGIVEITS singing about the "American Way." This is frenzied hardcore that maintains an appropriate touch of melodic punk. The sleeve states "Censored In San Diego," well, that's a big loss for punks down south! These guys are the real fuckin' shit!

Last but not least on Beer City the mighty NO EMPATHY out of Chicago, Illinois turn in a QUEERS/RAMONES type pair of ditties. In "Ashland Ave" the band sings "I grew up with these brooding buildings... I grew up stuck squarely in the middle, fighting yet loving that mentality... no escape!" Good punk that.

Matt from DICKY RETARDO, who had a well received split 7" with RETAIL PRICE, has a label called Black Tar Records. The second release on Black Tar is FED UP!, a damn good hardcore band which features Matt on bass. FED UP has a CD available called "Heroin." Look for a vinyl release soon with some extra tracks, and look for a future 7" by DICKY RETARDO on Black Tar Records, 330 W. Valencia, Apt. D, Burbank, CA 91506.

BITTER GRIN from Toronto, Ontario, Canada is poised to release their LP on Germany's Walzwerk Records. BITTER GRIN has melodic street-punk rock songs with a touch of ska evident. They formed about three years ago after two members disbanded Toronto oi! band VACANT LOT. BITTER GRIN has 2 previous singles and 1 previous LP, and have toured Germany and Austria and played hundreds of shows around southern Ontario and Quebec.

Two of America's premier punk bands have live 5" records out this month. Those oi stalwarts THE WRETCHED ONES demonstrate why NJ rules the US oi world. "Live On A Five Volume One" contains good live versions of WRETCHED ONES' standards. "We're Not Stopping" now has that muddy sound that often plagues live recordings. "I Hated School," which has become an anthem throughout the northeast, has better sound, provided by an unidentified audience member from a Newark, NJ show. The BLANKS 77 live five inch scorches the fuckin' earth! These pure pogo punk motherfuckers continually destroy all pop-punk college crap in their path. This testy little fucker is called "Blanks 77 On Speed 5" and slaps you upside the head immediately with "Up All Night" there's good live sound on this miniature record. The flip is "Max Alert" and that cut kicks tushy as well!

Headache Records also presents a new MENTAL DECAY record this month, and this one might just ring your bell. This slab is titled "Walking Stick." The strongest songs appear on side "A." "My Problems" is a straight ahead punk-rocker with a semblance of NY DOLLS influence. "Lonely Hearts Club" is a punk love song done in the LIME CELL style. Good fun!

COLUMNS

A punk rock diamond-in-the rough surfaced of late. The lads call themselves DE STIPJES out of Groningen, the Netherlands, and they entitle their 45 "Feel Lucky, Hippy?" The band is administering an ass-whooping on some hapless long-hair on the cover. The lead off song is called "My Brain Is Dead" and it's absolutely filth! Something must be done about these unrepentant punk rockers! They are disseminating their evil messages all over the globe! This is lo-fi trash punk at its best. You'd do better to hook up with DE STIPJES than wait for a half-baked reunion of the RIP-OFFS.

Boiling outta Tokyo comes JOE ALCOHOL AND THE HONG KONG KNIFE. Climbing aboard the REGISTRATORS - TEENGENERATE wild ride JOE ALCOHOL does a raging garage punk thang on the new Whiskey Records EP 'Just Another Night". Theres three smokin' originals plus a great DEADBOYS cover, "Caught with the Meat in Your Mouth." Check it out.

San Francisco has a great new band for the street-punks entertainment. At several recent venues THE WORKING STIFFS have put on high-powered shows. Dave on vocals, Mike-guitar, Mundo-bass, and Eric-drums provide a tight set of oi/punk songs. THE WORKING STIFFS do a couple of great cover tunes as well, including GBH's "Give Me Fire". Dave"s singing is completely inspired and goes right over the top. Keep your eye on these punks- they are on their way to becoming one of the bay area's best punk bands!

Till next time... See ya 'round...See You In Hell!

STARTLING DISCLOSURES

Personal Magnetism Hypnotism, Will Power, Nerve Force--Call It What You Will

DR. DANTE

In the annals of human endeavor, there are certain remarkable individuals so extraordinary as to merit special attention; some few of them, but very few, are classed "heroes." As populist deep thinker Joseph Campbell pointed out in the course of one of his many PBS specials, the "hero" is a "wild motherfucker" (the "w" of the Blowfly alphabet, sandwiched very appropriately between "very good pussy" and "extra piece of ass") who goes on a "quest" which turns out to be a "quest for his own identity." This no doubt explains why so many "heroes" have "secret identities," even if their "secret identities" are, as in the case of Blowfly (who is actually mild-mannered songwriter Clarence Reid), not very well kept secrets. It is for this reason that I feel justified in telling the tale, nay, the LEGEND OF KUNG FU RAMONE. For, just as numerous sermons and gospel songs would have it that the hereafter will contain much recounting of life histories which will, in turn, help the tellers as well as the listeners to "understand it better, bye and bye," it is by such tales and legends that we achieve a comfortable sense of order far from the madding chaos.

While in the mysterious East this Xmas past (mystery numero uno; why do all these poorly used and sorely abused store clerks have to wear Santa suits? I thought the Japanese had the good sense to kill off all the Christians a few hundred years ago), seeing more good bands than I can even list (but special plugs to the still comparatively unknown frat/beat/surf instro Death Dealers as well as the high energy [and incredibly high-voiced] Mach Kung Fu, both of Osaka) and trying to get the straight story on what will become of Teengenerate in the springtime (when the roses, ah, cherry blossoms, are in bloom), drinking Sake (rice wine, not salmon) with someone in an Ultraman suit (and I knew that it was merely someone in an Ultraman suit and not the REAL Ultraman as he was merely mortal size, although now that I actually think about it I seem to recall that Ultraman was perhaps able to adjust his size, although I'm not at all certain; HOLY CATS WHAT IF IT WAS THE REAL ULTRAMAN AND I DIDN'T EVEN KNOW IT?) at a department store's New Year sale and finding out, much to my heart's delight that, even if they did "clean up" 42nd St., there are still glorious grindhouse theaters somewhere in the world where bums take off their shoes and socks and snore all night through loud and violent gangster movies, even if admission is ten bucks and the gangsters keep losing joints off their fingers, as well as numerous other things, I say, I heard straight from the sainted mouth of Seiji of Guitar Wolf the story behind the title (which has indeed mystified many) of the greatest album of the Nineties so far (I refer, of course, to Guitar Wolf's "Kung Fu Ramone," for the sake of you inattentive pupils).

As legend would have it (the Legend of Kung Fu Ramone, to be exact), Joey Ramone's father spent some time in Hong Kong (whether as a spy, merchant marine, traveling practical joke salesmen or whatnot, the legend does not say). While there, he met a woman (with whose occupation the legend is likewise unconcerned) and in a night fraught with some sort of magic spawned a boychild. A boychild, what's more, who received martial arts instruction from Bruce Lee as a part of his arduous preparation for the trials that he was to undergo (maybe he was also kept prisoner by a wacky monk in a room full of rock 'n' roll records, much like Miyamoto Musashi).

After numerous adventures (the nature of which are, once again, unclear), the young man's patrimonial link with Joey Ramone was discovered and, whatever his name had been up to that time, he became known to the world as Kung Fu Ramone.

Do I believe it? Of course I believe it! How could a man whose favorite movie is "Back to the Future" lie?

HEY HO LET'S GO! WITH CHRISTEEN

I've got a house that's falling apart and a landlord who's senile. Both these facts are starting to drive me more than a little nuts.

"Walter" is 78 and looks like an old overgrown lumberjack with long white hair and one gnarley assed beard that looks like there's maybe some little critter nesting in there for the past couple of years. I've never gotten close enough to check this out, however, cause he also smells like the last time he showered was when he voted for Nixon in '72. That's probably about the last event he remembers too, judging by the kind of conversations he has with himself. Add to this a recent operation in which he had a pacemaker put inside the hole where his heart used to be, and you have one very nasty disposition.

Walter thinks tenants are all "commie bastards". He hates the Japanese for this reason also, even though I keep reminding him that they are blatant capitalists. He hates Chinese people too, and calls them stuff like "the little Chinaman". I have no idea why he hates Asians, but it wouldn't matter; bigots seldom make any rational sense anyway. They just complain and blame others for their own problems.

So anyway, when the guys upstairs called the building inspector on him several months ago, I was amused to find that we had one very Chinese "Bernard Tom" show up on our doorstep to check out the place. "Walter" was not amused.

"See what happens when they give Chinamen power?" he said to me one day . "They don't know their asses from a hole in the ground, and they're telling me about the law. Ha!"

I could see this meant we weren't getting our hole in the kitchen wall fixed anytime soon. Which wouldn't have been so bad, except that one night around midnight while raiding the refrigerator, I spied a small furry critter emerging from "the hole". As much as I love animals, the thought of a steady stream of rodents being able to come and go at will in my kitchen was not very appealing to me (Besides, I'm always afraid I'm gonna step on the things in the middle of the night.) But this turned out to be the least of my problems.

The next week, my refrigerator started listing like the Titanic. It leaned so far over that the door would not stay shut unless we ducktaped it every morning (this is really tough when there are 4 roommates eating out of it every day). So, "Bernard Tom", Inspector Extraordinaire, arrived again.

Mr. Tom told me that in his 28 years as a building inspector, he had never seen anything like our kitchen, or anyone like "Walter the Landlord". It seems that a year ago the floor boards had started rotting due to excessive moisture and instead of fixing the plumbing and stopping the continuous leaking from the pipes, Walter had decided to build a "raised floor" on top of where the old one was. (Obviously done during his "manic" phase, when his cardiologist had inadvertently turned his pacemaker up too high.) Now, it's true that I don't know shit about construction, but I know enough to figure that if a floor is rotting, it's probably not a great idea to put something even heavier, another floor and furniture, for example, on top of it. So basically, the fridge had sank to new levels, or as the case may be, to old levels. But even that was nothing compared to what happened next.

Several days later while I was brushing my teeth with my new superduper electric toothbrusher, I noticed water dripping all over me. I looked up and damn, if the ceiling wasn't leaking from about ten different places! It was shot through with holes, which were growing bigger by the minute. In short the ceiling was about to collapse. I place another call to Walter.

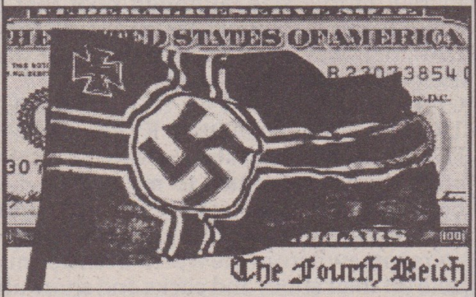
"Extreme humidity" was his diagnosis. "I'll buy you a new fan". Great, I thought. That'll be real helpful to put yet another electrical appliance in my dripping wet bathroom. When I complained that this was a much bigger problem and I was notifying the Building Inspector, the landlord offered to try to fix the ceiling himself.

I had visions of Walter with his pacemaker and ladder in my bathroom drilling huge holes in my ceiling, never to be filled again. I remember the last time he fixed something..........

I came home to find the front door stuck wide open and soon figured out that the 100 year old door was warped and the hinges were rotting off. Again, I called the landlord and again, he never ceased to amaze me. I expected him to show up with a hammer. Instead, he brought a chainsaw. Moments later, the bottom of the door was history, the only problem being that with his failing eyesight, Walter managed to saw off an additional 6" from the bottom of it. So, I now had a door that a small child or mammal could crawl through. Another hole.

So now I'm in the process of suing the bum, and I'm just hoping that the house stays together long enough to get paid. In the meantime, last week our other neighbor came hobbling up the stairs with a giant bandage over the right side of his head. (Ha! And Metal Mike thought he had problems!!) It seems that as he was coming out his door which leads to a deck, his floorboards gave way and down he went into a giant planter box, shearing off his ear. "The paramedics had to retrieve my ear from a gnarly branch that it was dangling from...it was gross!!" I'll bet! But since my neighbor is a real jerk, I started laughing when he told me, so he hasn't talked to me since.

So "Walter" called me the other day and told me there was a loose stair underneath my neighbor's apartment and could I let him in so he could "repair it". Of course I said yes, and thought, mmmm maybe I won't sue him after all .....he's got a sicker sense of humor than me!



This is the first of a two-part series, an interview of economist Doug Dowd done by Dave Emory, dealing with the de-mystification of the subject and the connections between corporate economics and fascism.

DE: It's my pleasure to introduce our guest, Doug Dowd, an economist, and a figure well known to listeners of Bay area noncommercial radio, and someone whom I believe will be able to shed some light on what for most people is the perpetual darkness of economics. Doug, welcome.

DD: Perpetual darkness is a consequence in large part of the economist's inability to do anything to spread light and their disinclination to do so, not consciously but trained, so to speak—trained disinclination, what Dublin once called the trained incapacity to deal with the society in realistic terms. One might even go so far as to say that economists cannot be economists if they are not trained to be incapable of doing that. In general, there are exceptions, but by and large 9 out of 10 are not light-seekers but dark-makers so, it's no wonder I'm making a long answer to a non-question, but it's no wonder that the vast majority of the population that might want to be followers of economic news and economic information turn their eyes away because what they get is mystification instead. And that's something to talk about if we have nothing else to talk about, we have other things to talk about.

DE: The effect of economics on political developments could not really be exaggerated, and yet, as a student of political science, one who specializes in national security matters, I am always taking into account economic matters and yet the analysis that one comes up with are so very different. In a sense, Doug, I'm going to proceed from a somewhat different starting point than I had originally planned, by way of perhaps illuminating the problems of studying economics, I'd like to get your view on the differing theories concerning the effects of the devaluation of the dollar in international currency markets. I know I myself do not understand past a point the dynamics of currencies, what make one country's currency appreciate in value and others' devalue; could you perhaps, as best one could, tackle those two questions...

DD: In a couple of minutes?

DE: Yeah, 25 words or less.

DD: Well, I'll do it in fifteen words or more. For one thing, the whole language with which this whole thing is discussed has been discussed ever since I can remember as a kind of uniform that it wears. It covers something that's human and makes it into something that isn't. I remember when Reagan was president, the dollar was very very strong and one of the consequences of that was that US exports were declining and US imports were rising and US unemployment was also rising. Reagan couldn't budge from his position that a strong dollar is a good dollar because a strong dollar meant the United States was strong. In other words, he was assuming something which is the other side of what other people are now assuming, which is a weak dollar is a bad dollar, and it's neither, neither of those things is true. It's like so much in economic affairs, it depends on why something's happened, for example we were chatting earlier about the deficit and the debt and so on. There's no good or bad about deficits and debts as such, it depends upon how or why they occur and who benefits and who pays and so on. The same thing is true of the dollar. For example right now, although a substantial percentage of the population of our society that is up in the Wall St. area is very much bemoaning the weakness of the dollar, and, at the same time, a substantial percentage of the producing corporations, as distinct from financial corporations.. although they're now very much mixed often... is very happy to see a weak dollar because that means the prices of American exports go down, that means they produce and sell more. But, just to show how complicated this is, it's also true, for example this week, it's already been noted in the economic news that a lot of multi-national producers in the United States are very much bothered by the weakness of the dollar because although it may mean their exports are rising, it also means their cost of producing abroad are rising because they have to pay for it in dollars, and so on. You understand it's...

DE: Now you mean by "multi-national producers" you mean companies that are based in the United States but have manufacturing facilities abroad.

DD: Which is true of a very high percentage, General Motors, Ford, so on. It's hard to know as time goes on whether the preponderance of their producing activities will be in the United States or Mexico and/ or whatever other countries they're dealing with. So there are mixed, mixed consequences of the dollar. The reason that the dollar has declined in value in the last few years or so, and very abruptly in the past twelve months, is that the dollar is an attractive currency only in so far as foreigners are buying more, investing more, and so on in the United States. If the United States is borrowing more, which the United States is doing, and importing more than the dollar weakens, it's a supply and demand kind of a situation. What I'm trying to get to very simply because I don't think we can do it fully on a program like this, is that whether the dollar is strong or weak has diverse characteristics. Some important groups in the United States benefit from the weak dollar and some important groups are harmed by it , and vice-versa. And right now, the Clinton administration is quite clearly allowing the dollar to remain weak, not doing as much as it could. On the other hand, if it chose to do as much as it could it might not be able to do as much as it might think it needs to do. And one of the reasons for this, which I think is probably for the next five or six years more important than what we seem to be talking about here is that the whole realm of international finance, which the dollar is a part of, has now come to be dominated not by questions that I'm trying to talk about here but by speculative questions, you understand. In other words there is, it's hard to believe this as a fact, but every day... every day not every week month or year... but every day, something well over a trillion dollars in currencies exchange hands in the world economy. And well over 95% of that is speculation of this currency against that currency, whether it's gonna rise or fall or whether one or a package of them will rise or fall or whatever. That's another way of saying that, that what the international financial system has turned into a gambling casino in which the main players are speculators and those speculators are themselves mainly in their twenties, and know nothing and care nothing about anything else but the game that they're playing, which in almost all cases they are playing for some very large house, such as this fellow Nicholas Leesson, who brought Baring Brothers, an old and important and distinguished merchant banking company to where it's now been taken over I think by some Dutch company in a shambles of some sort or another. Now that's more representative of what the future's going to be like than any meeting of "the group of seven" (Italy, France, Germany, the United States, Japan and so on) deciding what to do about the dollar because it is a fact now that the amount of control over currency held by the speculators is some great multiple of the amount of control held by the central banks of the world, to say nothing of only one central bank, which is the United States. In other words, the United States could not easily, if at all, reverse the trend of the dollar even if it chose to. But going back to what I said a moment ago, and then I think perhaps dropping the whole subject, the Clinton administration doesn't want the dollar to strengthen because it wants exports to increase, and therefore to have employment increase and look good for the next election, you understand? That's pretty much where we are right now.

DE: One of the looming factors, one of the things that is inescapable in a study of world politics is the fact we do have a global economy. We, the major nations, not just the industrialized nations but the so-called third world nations, exist in a state of fundamental relationship to independence upon one another. Even the major industrial nations like the United States although much wealthier than say Guatemala and some of the third world countries, at the same time, their relative largess is inextricably connected with the economic conditions that pervade, prevail in many of those countries because they are used as sources of raw material and also as manufacturing facilities, sources of cheap labor, and so forth. There's been a lot of focus lately on some of the militias and on right-wing political theory and discussions of one-world government, and the new world order, much of which is based on a, what I view as a proto-fascistic paranoia about the United Nations stepping in, Russian troops occupying the United States which is of course nonsense. Yet we do to a certain extent at least have, if not a one world government, we have a one world economy which is increasingly coming under regulation or attempted regulation, things like GATT, NAFTA and other agreements are attempts to regulate the world economy, perhaps to the benefit to some of the industrial nations.

DD: Well I would agree with that with a modification. I think it 's not so much a one world, it's very highly integrated world economy, without question, but I think main actors in that integrated world economy are the big trans-national corporations, rather than any kind of a unified, or unify-able government. I don't think that it's likely to be tried or possible to achieve anything like a one world economy if that means some state-like institution will be ruling over it. Now GATT, and in a smaller framework NAFTA and other such arrangements are, in my judgment... and I'm not alone in this at all... a consequence at the present time of the, the needs and desires of the trans-nationals corporations, not of the United States government, not of the British government, and so on and so on, except in so far as those governments are representing the wishes and the needs of the trans-national corporations. Now this to me is a looming, already very much a fact, but it's a looming danger in the sense that if and when... and I think it's when, not if... large troubles occur in the world economy, whether financial and/or production problems, in the terms of depression and so on, then the trends that bring us up to the present which have been underway for the past twenty years or more, bringing the trans-national corporations into real power in the world economy, those trends mean that the kind of political actions that might be possible and certainly will be necessary to prevent a crisis from turning into a catastrophe for the whole globe will not be available because we're talking now about a world economy in which there are no powerful states left to act, there are only powerful companies. There are something like 300 corporations, trans-national corporations now, that taken together, control a minimum of the 20% world's assets, you understand? I mean, that's a lot of assets, a minimum of, and that's 300 companies but those companies, the largest number of them are US companies, but then they go French, German, Japanese, even down to South Korea has a dozen or so of them. And when you start looking, it has to be understood that the wars we've had, the First World War, the Second World War, and some lesser conflicts have been wars that came about because it does seem to be either difficult or impossible for the major nations, let alone the major companies, now, to really find a modus vivendi, even though so much depends upon it. In other words, there's a natural rivalry and competitiveness, or something less polite than competition, that divides nations and companies, so that when a crisis comes, they are more likely to cut each others throats, dog eat dog I should say, than to find ways of resolving these crisises, if such ways might exist. And the trans-national dominance makes that even more less likely than any other situation. So I don't think of there being, I think that the explanation for the triumph of GATT, and in a lesser way NAFTA, is a way of talking about the, is another way of understanding the meaning of the rising power of the trans-nationals, now that rising power has taken place within a framework in which although there have been all kinds of economic troubles within and between nations in the past twenty five years, nevertheless it has been a boom period for the trans-nationals. If we get into a situation where it's a bust period for the trans-nationals as well as everybody else, then I think that the kind of cooperation that GATT seems to portend, will be seen in fact to be not cooperation at all. It's just a device, a device that has been used to persuade, let's say the middle level of thinkers, the people who vote in our society, to persuade them that GATT is in fact for the benefit of each nation, rather than for the benefit of the trans-nationals.

DE: There's a concept, and Doug feel free to tell me that I"m full of beans if you think so, in my studies of modern history I've focused in particular on national security matters and the history of fascism. Having grown up as part of the so-called baby boom generation, grown up with *Victory At Sea*, and things of that kind as my cultural diet, I was very shocked to learn upon studying the real origins of fascism that it was not produced by Adolph Hitler and Mussolini hypnotizing everybody and making them all go nuts but rather, as Mussolini put it, fascism is corporatism and he called his system the corporate state. In fact there was a collection of his speeches that I found in a used bookstore called *The Corporate State* from 1938. In January of this year, Arthur Miller, the famous playwright, had an op-ed column in the San Francisco Chronicle where he discussed the contemporary political state of affairs in America, and discussed the so-called Contract With America, or as I call it the Contract On America...

DD: A lot of us call it that now.

DE: ...and said that basically we have now is what Mussolini referred to as the corporate state, and concluded that we are in a lot of trouble. Do you think that one could speak of on the one hand the United States and the way in which American political life is being reshaped to benefit corporations, and also could one speak of the trans-national global economy as perhaps a manifestation of corporatism or fascism as Mussolini did?

DD: Well one side of me, this is going to be meant in a different way than it might sound initially, but one side of me would say "I wish that were true" because what I think we are moving towards is something much worse, in fact. I did my PhD thesis at Berkeley on the corporate state, as it happens, back in 1950. In any case, the corporate as Mussolini used it was in some sense a metaphor for seeing the whole society as an organic whole, a body, a corpus, and seeing each aspect of the society... I mean this is the rhetoric, okay, ideology not the fact... but seeing each aspect of the society as having, being interdependent in a healthy way with all others. Capital, labor, etc, etc. Seeing all processes as being organically interdependent: education, work, all this. That arose in Italy, as I'm sure you know as the struggle between a very powerful Left and a relatively, at the time that this began, a relatively disorganized Right. That process of thinking really took shape as World War I ended in Italy, and the Left was very powerful in Italy as that time, so much so that it was capable of paralyzing the economy. That in some sense, woke up the disorganized Right and made it into an organized Right, which is to say that the main seats of power in Italy... which meant business, finance, the church, the military, and part of the peasantry, but most of the peasantry was on the Left as it happens. I live in Italy half of every year as I think you know, and am fairly familiar with this, and they organized into a body that was able to seize power, which the Left could not do. What the Left could do was to make the society inoperable but it didn't have the final push to seize power.

DE: They could block the process, but they could not control it.

DD: They couldn't control it, they couldn't do it, and incidentally one of the best of Italian thinkers on the Left, Gramsci, as he spent ten years or more in prison and then died, tried to understand how come we were so powerful, and we lost so badly? And that's a topic for another show, another time. In any case what I think is happening in our world, not all of the industrial capitalist countries but certainly strikingly in the United States, is something like the opposite of that. That is to say there is no tendency whatsoever to think of the society as having an organic unity. There is a very powerful tendency, as represented with the Contract On America, so see some segments, amounting to tens of millions of people, as being just absolutely beyond any concern whatsoever and there is a, quite apart from the morality of this or the decency of it or anything like that, there is a kind of a social recklessness on the part of the people at the top of this society in terms of thinking for a moment that they could, that they can have policies that make the number of poor increase, and the lot of the poor worsen. I mean, to think that you can go on, we're not talking about 500,000 people, we're talking about something now that comes very close to 50 million people already, understand, who are genuinely poor, genuinely desperate, genuinely without hope, and so on. And to let's say let that, even to let that be is certainly not viewing society as an organic whole, and is certainly viewing it in a way that is absolutely reckless, in which the only way, which social peace could possibly be maintained would be through military means, you understand? Now this is different from the fascism of Italy. Germany's another kind of fascism, the fascism of Italy was a fascism in which Mussolini believed that, in fact the probability was high the whole of the population could be brought into a consensus that this was the best way. Now he knew very well that the Left being strong also meant that there was going to be a strong opposition, and if he didn't know it he was more of a fool than I think he was, and that force would be required. And force was in fact used. In Germany, there was no notion of a corporate state. There was a notion of a fascist state, in Germany. Fascism as a word of course originates in Italy but when we think of fascism now we tend to think of Nazism and Nazism was never one that presumed to bring about a kind of a organic harmony in Germany, you know, it was a matter of destroying the Left and destroying many millions of people who weren't Left, Right or Middle.

DE: I have some questions about German fascism and some things that as again a student of national security affairs I see looming on the horizon that really terrify me, frankly. With regard to Italian fascism, though, before we move on to Germany and what I'm afraid are some analogies of what might happen in this country, or what is happening. My reading of the history of Italian fascism, I've read some of what Mussolini had to say, the basic history, some of the most insightful analysis and commentary that I recall reading comes from George Seldes, viewed by many...

DD: Certainly.

DE: ...as the dean...

DD: *Sawdust Caesar* was one of his ...

DE: *Sawdust Caesar*, *Tell The Truth And Run*, *You Can't Print That*, books of that kind where he discussed the theory of Mussolini's corporate state, which was as you've described, and then described the reality of how it worked out, which, to make a very long story very short, was described by Seldes as "a spoils system". He said that the rich got richer, the corporations, the major manufacturers got richer and that basically everybody else got poorer.

DD: And the society was run by a bunch of thugs, essentially. The thugs just weren't, couldn't be as brutal as the thugs were in Germany, that's about it because they were Italians, I mean there's something, the Italians draw a line someplace.

DE: Do you think that, I've seen a degree of analogy between the theory of trickle-down economics, or supply-side economics or what George Bush in a rare moment of lucidity viewed as "voodoo economics", and the theory of Mussolini's corporate state, which is that if the major manufacturers and the major corporations got what they wanted that the wealth would trickle down and that the benefits would accrue to the rest of society, where as in fact it did not work that way in fascist Italy and obviously it has not worked that way in the United States.

DD: Well in fascist Italy it's a matter of fact, if you go from 1921-22 when they came into power and then up to say 1938, the per capita consumption of the people of Italy dropped between 1923 and 1938. In other words, there was a real decline. There were two reasons for that. One of them was that when Italy was relatively prosperous, in the 20's, increasing amounts of the gross national product were going for military purposes. Then the depression hit, and relatively speaking, even more of the gross national product was going for military purposes.

DE: That's something that Seldes, by the way, noted, in which, I also, excuse me for jumping in for a second but, of course here in the United States in the Cold War period, we've seen a steady increase in the amount of America's economy that is devoted to the military and in particular, in the Reagan and Bush years.

DD: But the thing is, in the Reagan and Bush years, we began to pay for that negatively. In the '50s and '60s, I think it can be said definitively that had it not been for the military spending, the people in the United States would have had a, on the average, would have had a lower level of purchasing power than they had. I, one of the people who's been arguing for years that those years also ruined us. In fact this little book here, *The Waste of Nations*, is concerned with that to a very large extent. But the difference between Italy and the United States in this respect, and Germany for that matter and the United States, is that the United States could not use up it's extraordinary productive capacity unless it could find munificent ways to waste, and the Cold War was a marvelous way to waste productive capacity and labor and so on and so on. And in doing so it created purchasing power. Where as Italy was a poor country in the 20's and 30's, and for them to waste a million lira was to kick themselves in the pants, you understand, they couldn't do it that way, they didn't have, they had a different kind of an economy. What happened in, when Reagan came into power, was that he did two, his administration did two things simultaneously, one it jacked up the level of waste and at the same time reduced the purchasing power of the average person through his tax policies. And there's a tremendous, what we've seen in the first five years, the last seven years since 1988, after Reagan got out, what we've seen is a tremendous redistribution of income upwards. That redistribution began under Reagan, or in fact it began slowly under Carter but it sped up under Reagan, it was a combination of increasing military expenditures and reducing social expenditures, reducing the progressive income tax that hits the top more than the bottom, and increasing payroll taxes and other direct taxes on the rest of the population so that, the data show very very clearly, without any question and nobody questions this, that from 1973 til the present, there has been a redistribution of income upward, so that the bottom 20%, for example, has lost a significant fraction of the income it was receiving in real terms in the mid 1970's, and the top 10% has had an extraordinary increase and the top 1%an unbelievable increase. And one of the things that's really interesting is that since 1989, the latest data coming out from the census bureau show that since 1989, not only have the bottom 80% lost, but the bottom 90% have lost, in other words this is really something that is totally unprecedented in this, the most capitalistic of all societies history, there's never been this kind of swift, wholesale redistribution upward, and never has it gone up into the top 20%, losing, you understand. Now I think you're saying this in different words, this is not so much an economic question as it is a political question, that is to say what's happened to the economy has been done, has been accomplished through political policies which in some sense or another if they say nothing else, tell us that the vast percentage of the population is simply allowing, or looking the other way or disbelieving, or in any case doing nothing to hold on to whatever limited control we've had over our society. We've just given up the whole thing, so that the whole concentration of economic and political power which has been substantial my whole lifetime, is now considerably more so. And that's been allowed, in some sense or another, as well as created.

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

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~~Hasn't the~~ **TIME,** ~~come?~~
~~Your revolutionary~~
~~bullshit is~~ **BACKWARD!**
~~You listening, mister~~
richard owens?
Uuuuuuhhhhhhhhhhh!!!!!!

Time, backward? Sounds stupid, eh?

Here's the story: Along with the 'guest column' I sent in to Tim Y. last month—the one about dissident historians—I also sent in a proposal to write similar columns every month, a monthly history of resistance throughout the world. The suggestion got a positive response, and now I'm writing a monthly column with the title 'Time, Backward!'.

The title of the column is actually a play on the name of a Soviet socialist realist novel from the thirties. The novel, written by V. Kataev, is *Time, Forward!*, a story about a worker mindlessly serving the Soviet state and going to great lengths to do so. This worker, the hero, helps carry the U.S.S.R. forward by playing his role as a worker, overcoming monolithic obstacles simply to get to work. As a socialist realist novel, its didactic message was that all Soviet citizens should do everything in their power to push the world's only 'socialist state' forward, ahead of the western world, into the future. The point in calling this column 'Time, Backward!' is to place emphasis on resistance in the past which'll help us, the punk-as-fuck revolutionaries, to understand and organize resistance in the future, thus moving forward. Make sense?

Stated more clearly, past activism is why activism exists as it does today. The green-anarchist movement, for example, takes its present form largely from past anarchist movements, drawing on past theory and activism while molding it to fit today's problems. Carlos Fuentes, a Mexican author and activist, was most accurate when he said, "We have to assimilate the enormous weight of our past so that we will not forget what gives us life. If you forget your past, you die."

So, with that said, I'll move on to this month's topic: Alexander Berkman. Since I live in a state that allows me to read *What is Communist Anarchism?* without fearing for my life, I did. After reading the damn book I threw it on my desk, which was riddled with some zines and a couple of Chomsky books, and decided I'd write a column about the book's author. Berkman.

What the fuck? What does some turn-of-the-century fuck like Berkman have to do with anarchism today? What relevance does this bear to punk at all? If you can stick with me I'll try to explain (that is, if the answers to the above questions didn't smash you in the teeth upon impact).

Ever hear of *The Blast?* Ever hear some total jerk-off complain about the ways punk is being debased by peace-loving hippies beneath the guise of punk-as-fuck revolutionaries with dreadlocks? Of course you have. Firstly, *The Blast* is an anarchist 'zine out of Minneapolis, Minnesota, which most of us should be familiar with. (If your not the contact address is: P.O. Box 7075, Minneapolis, Mn., 55407.) The people doing the 'zine first worked with *Profane Existence*—a rag fusing both music and politics between its pages—before deciding to break off and establish a rag totally dedicated to activism and the anarchist tradition. The first issue of an anarchist paper called *The Blast*, however, was pub-

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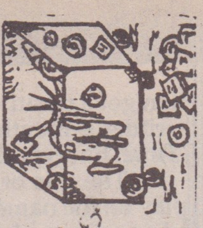

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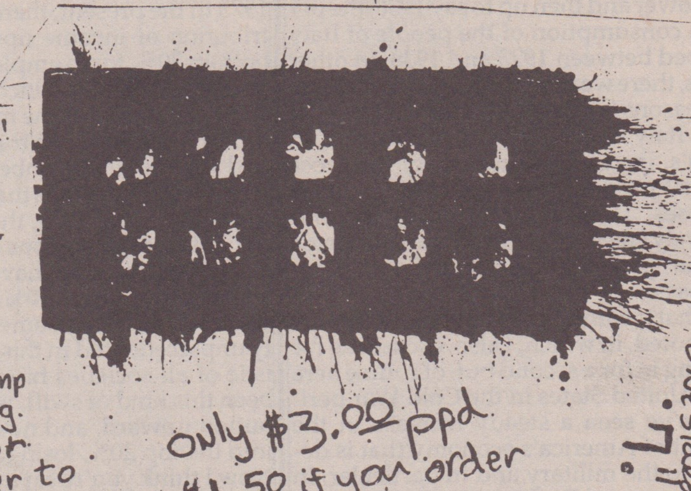

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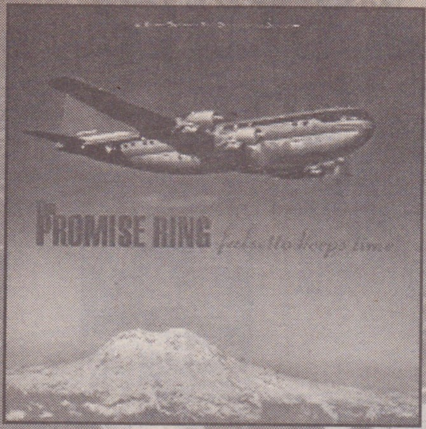
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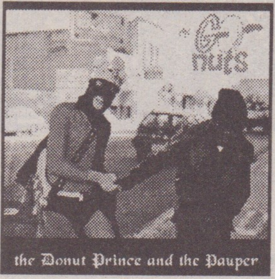
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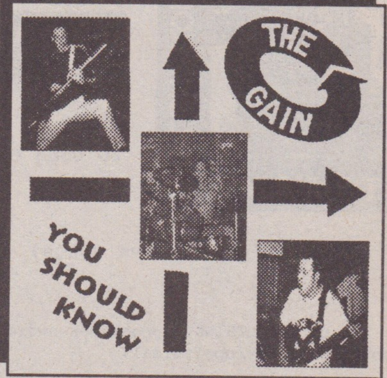
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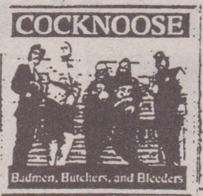
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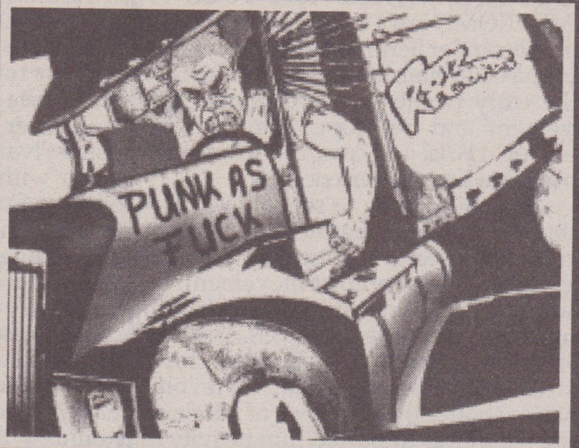

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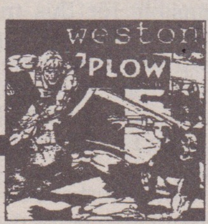

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lished in San Francisco by Alexander Berkman in January, 1916. Berkman's paper didn't last long but it remains one of the inspirational forces behind the current paper of the same name.

And, as for the 'peace-loving hippies', who some believe have 'infiltrated' the punk scene, many of their convictions were first established by Berkman and others around him, like Emma Goldman. The notion of a capitalist society surviving the transition to a communal, anarchist society with little bloodshed or employment of militaristic methods is, among anarchists, fairly recent. Kropotkin, or even Malatesta, were largely proponents of political violence. These men believed, whole-heartedly, that if one were to assassinate key political figures the whole system would topple. Of course, political violence has done nothing more than change the faces of the oppressor to keep us from being bored. Did the assassinations of Lincoln, J.F.K., McKinley, or any of the others change the course of history, or, more importantly, our condition, dramatically? No. I apologize for the flagrant use of rhetoric, but its fucking clear that the capitalist 'machine' runs independently of any one incumbent. If a key figure is lost then that figure is replaced, much like a flat tire: its changed and the word is go. The system chugs along unimpeded. Berkman realized this and shaped his writings to fit his new revelations. Random acts of violence were no longer an instant solution to the eradication of a political system which took centuries to erect. Berkman saw large scale organizing of workers, and ultimately, a general-strike as the solution to widespread oppression. He, in his later years, began to advocate a peaceful transition from capitalism to anarchism. Thus, twentieth century anarchists began to differ greatly from their active comrades in the nineteenth century. And, of course, we see the culmination of twentieth century anarchist thought in the shape of 'peace punks' and 'green-anarchists' who refuse to fight oppression by mindlessly smashing shop windows or telling cops to 'fuck-off' under their breath as they pass by. They organize.

Getting back to Berkman, though, its necessary to note that the man didn't gasp for his first breath out of the womb and then decide that it isn't proper to use 'the master's tools to dismantle the master's house.' Before going to prison in 1892 for the assassination of Henry Clay Frick, Berkman was one of political violence's greatest proponents.

Now, I hate to bore you, the reader, especially after you just dropped two bucks on a rag you were hoping would give you the latest on punk-as-fuck records, and not a history lesson. But, if you're going to be a rebellious youth, a revolutionary fighting oppression with green liberty spikes, then KNOW WHAT THE FUCK ITS ALL ABOUT AND WHERE THE FUCK IT CAME FROM! Now I'm going to expand a bit on Alexander Berkman's life, since, next to Emma Goldman, he played the lead role in the early twentieth century anarchist movement and developed the theories layed out in *What is Communist Anarchism?* through his life's experience.

As a child going to school in St. Petersburg, Russia during the 1870's, Berkman was exposed to activism of all sorts at an early age. The Populist movement, an agrarian socialist movement, was in full swing. Czar Alexander II was assassinated in St. Petersburg in 1881 by an 'anarchist.' Christ, Berkman saw the bombs of revolutionaries shatter the windows of his classroom. All of this impacted him heavily at an early age.

The seeds of revolution began to take root, then, at an early age, evident in a paper Berkman had written in school at the age of twelve denying the existence of God. This, before the atheistic Soviet state was established, was a matter of great concern to school administrators, who often played a major role in propogating Orthodox values throughout Russia. At twelve I was either at home 'exploring my sexuality' or rolling cooking herbs into bits of newspaper and wondering if that's what smoking cigarettes was like.

Soon after, 1887, Berkman was to find himself an orphan being shipped off to America to start anew. In the same year the Haymarket Affair had transpired, leaving four innocent anarchist organizers on death row. This prompted Berkman to jump into activism immediately, beginning his years as a major American anarchist figure. By 1892 Berkman had been engaged in agitation with Emma Goldman in Massachusetts and the Carnagie steel strike in Homestead, Pennsylvania, a major event in labor history, was in full swing.

Carnagie Steel in Homestead, with Carnagie himself in Scotland, was under the supervision of Henry Clay Frick. At the onset of the strike Pinkertons (a private militia of sorts established by the Union during the Civil War, which, after the war were to be called upon often by industrialists during labor disputes) to break the strike. This strategy culminated in nine strikers dead, and forty wounded by Pinkertons. Berkman, at the time a product of the nineteenth century Russian anarchist tradition, immediately saw Frick as the man responsible for this massacre, and ultimately the symbol of oppression and all that is evil throughout the world. Berkman took off from Massachusetts to take care of Frick in Homestead. The assassination attempt on Frick's life failed, landing Berkman in jail.

This noble effort of Berkman's, to his disgust, did not inspire the masses to shake off the yolk of oppression, nor did the the rash of assassinations throughout Europe at the time, nor ever has any political assassination. Alexander Berkman realized this during his stay in prison, changing his tune, or rather his theoretical base, upon his release in 1906.

After being released from prison in Pennsylvania, Berkman began agitating again with Emma Goldman, as well as editing Goldman's paper, *Mother Earth*. He spent most of his time organizing workers, setting up meetings and demonstrations, and doing a lot of editing. This was the course his life took until the outbreak of the Great War, when Berkman focused most of his energy on protesting. By 1916 he founded *The Blast*, an ironic title for a paper founded by a man who now renounced the use of terror as a form of agitation. By 1917, with America's entry into the war, Berkman's voice against the American war effort, conscription, and generally militarism landed him back in prison. Shortly after his release two years later he was sent back to Russia, his native land, which, since 1917 had become a 'workers' state.'

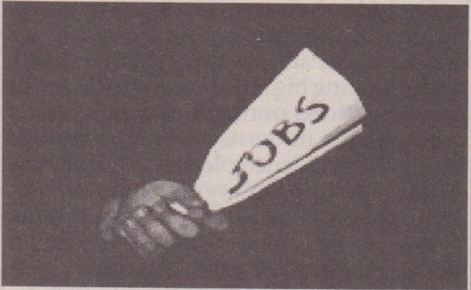
To avoid dragging on (because I know those of you left reading are about to the record reviews any minute) Alexander Berkman, returning to Russia with a renewed vigor and enthusiasm as a result of the 1917 Revolution, found himself disenchanted by the terror of the Bolsheviks, especially toward anarchists, in the years during the Russian Civil War. Vocalizing his critical views toward the Bolshevik leadership, Berkman opted to emigrate before he was forced to leave a second country. He spent the rest of his days in France, dying not before he wrote *What is...?*, but shortly before the outbreak of the Spanish Civil War.

What's the point in knowing all this about one man? Simple: You, if you are a self-identified anarchist, socialist, communist, dissenter, or whatever, realize that hating the state isn't a new concept. Nor is hating the state and the evils manifest in it a silly, idealistic and youthful phase. People have spent their lives working toward a better future, outside of the vote and letters to their respective congressmen, and often lost their lives doing so. For anarchism, or activism at large, to be disregarded as a teenage phase is naive, moronic. With the above information you, the state-hating reader, realize that anarchism is a helluva lot more than smashing a window and spray-painting little 'A's' inside circles. Its a school of thought, manifesting itself in activism and agitation, which presupposes that not all of us suck and that we can move into the next century without smashing everyone around us in the teeth in exchange for a meal. Alexander Berkman played a critical role in helping to shape these convictions that many of us hold.

As for those holding none of these convictions and just waiting to spend the $150 Dad allocated for records, fuck you. Why'd you bother reading the whole column?

For anyone interested in Alexander Berkman's life, your out of luck. There's not much biographical information published on the man, except in relation to the Homestead strike of 1892. Berkman's best known work is *What is Communist Anarchism?* (1927) and then his prison memoirs. *Life of an Anarchist* (Four Walls Eight Windows, Publishing: New York, 1992), the Berkman reader edited by Gene Fellner of the GLF, is an excellent collection of Berkman's writings, including the aformentioned works as well as articles from *The Blast* and some of his correspondence with Emma Goldman. There's more by and about Berkman out there, but these are the major sources. For shorter biographical writings on a number of early twentieth century anarchist figures, including Berkman, Paul Avrich has written an excellent little book, though the title slips my mind.

For any comments, good and bad, write: 181 Wayne Ave., Second Floor, Paterson, N.J., 07502. Thanx.



Is That For Here Or To Go?

"I don't like work even when someone else is doing it."—Mark Twain

em ploy ee, *n.* a person working for another person or a business firm for pay; worker; one employed by another usu. for wages or salary and in a position below the executive level.

Probably the one thing that unites all of us MRR readers is that fact that we have to work (any of you trust–funders or Mommy and Daddy's credit card–floaters please stop reading right now). I'm going to make a wild guess and state that *most* people are not happy with their work situation for one reason or another. As an expert in the career field of being a professional employee, I've concluded that there are very few tolerable jobs.

In fact, one of the best places to find talented musicians, precocious writers and awe–inspiring artists is at your local fast food joint, coffeeshop, Target, old folks home or retail outlet. A chill goes down my spine to think of all the hours I've devoted to shitty jobs in my 26 years on this planet. From dishmachine engineer to maid to t-shirt seller to customer service, I am an expert in all types of assholes of the human race. I can count out a drawer, mop the floor and humor angry customers in a single bound ("I know your pictures are late sir and *I really really care* since I'm getting paid $6/hour without health insurance to hear the same complaints over and over and over). I've nearly ruined my knee, car and social life in the name of newspaper delivery ("Sure, I'd *love* to stay and have another beer, but it's 2am and I've got to be in the next town so I can get paid an average of $3.50/hour to do a job usually associated with junior high kids!")

I've been forced to hide my true identity and wear hideous polyester uniforms in exchange for a measly paycheck ("Julee, do you think you could *iron* your tunic next time?" *But I don't own an iron...*).

I've grudgingly served slop to spoiled fraternity–bound college students at the university cafeteria—one guy almost walked off the job shouting "It's NOT in my job description!" after he was asked to mop up the vomit. A few months ago I got what is referred to as a "stop–gap" job: Suddenly laid off from my full–time job, I panicked and landed a mindless part–timer at a obnoxiously trendy bagel cafe whose name I won't say but it included the appropriation of a hip, '50's group of counterculture malcontents. On my third day, I was asked to go clean the bathroom for being 3 minutes late. Now in the utopian punk rock scenario, I walk off the job right then and there. But unfortunately the need for money just *slightly* outweighed all my ideals and beliefs about what I will and will not tolerate at a job. So I'm cleaning a toilet that's perfectly clean, livid with anger and fuming, *"Julee, you are 26 years old. What the hell are you doing here? Why are you taking this shit? Stand up for yourself! NOW is the time to walk off the job and go out and smash the state!)* But if I walked off then, I was afraid I might sacrifice my impending paycheck. So later I got my paycheck and then just never showed up again. Now that I've got 9 years experience as a "photo lab technician," I should be ecstatic to know I can look forward to a future in Angry Customer Compensation, Noxious Fume Toleration and Perpetual Machine Breakdown. Or I could get a "cool, hip, high–profile" job and sacrifice an above– average wage for a stimulating environment: i.e., record store, book/magazine shop, espresso jerk, skateboard/snowboard shop, hip used or new clothing store. The benefits of these jobs are fun co–workers (usually the friends who *got* you the job) and sometimes cool bosses. But if you'd rather not flaunt your sassy personality and unnatural choice of hair color at work, get a job where you can become anonymous. This will allow you minimal human contact and the opportunity to become thoroughly absorbed in your own world. I've had some of my best ideas whilst absorbed in menial tasks at work. Think of it as fuel for the fire. So my advice for anyone entrenched in a shitty job (*"It's only going to be for a few months and I can leave anytime I want..."*) is use its disposability to your advantage as much as possible; look at Dishwasher Pete—he made a zine out of it and even caught the attention of David Letterman. Take those cloying, irritating customers and pesky bosses and turn them around for *your* benefit. Exploit *them* like they are exploiting you by exhibiting your superior intelligence, stealing when necessary and quitting if they will not give you the time off you need to pursue your real–life goals. Remember: the best things about shitty, low–wage jobs is their disposability. If you don't like it, get a new one.

When she's not wondering where she'll work next, Julee Peezlee is lamenting about where she worked last in her zine "McJob." Send in ***your*** *work horror stories today! Julee Peezlee/ PO Box 4763/ Boulder, CO 80306–4763.*

Please send us your story about a job you've had, some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

TeeNAgE Suicide

WITH NICK FITT

Punk rock can be pretty cool sometimes. Then again, a lot of times it isn't, but I think that the good far outweighs the bad.

I like to think that I was born punk. Not punk rock. Just punk, I wasn't walking around in spikes and bondage pants when I was six years old (then again, I'm not walking around in them now, because I can't justify spending cash on looking cool when I could buy a record or go to a show, but that's just me) but I did tell my teachers to fuck off and refused to work that I saw no point in.

When I found punk rock it was like connecting with something that I always thought as a good idea and was continually seeking out. For instance when I was in 5th grade I played drums. All I wanted to do was play the snare/hi-hat as fast as I possibly could. Every now and then I'd hit the splash symbol and maybe put in a little floor tom fill. I wasn't very good though...

I was in my first punk rock band in the summer between 6th and 7th grade. We were called Kaldurak after the leader of the underground from Trade Wars 2002, a popular door game on computer bulletin boards. We played a basement show every day in the month of August for free... only two people or so showed up but we had fun.

We were extremely punk rock. I know a lot of you reading this are laughing right now, but we were, we were more punk rock than any band I've ever been in since. We had no idea that we were punk. Our songs had three chords and we were influenced by no one, because all the shit we listened to at that time was too hard to play. I had no idea what the fuck an appregiated chord was, let alone how to play one or know that my favorite band, the Smiths, played them all the time. When you're 11 and you just started playing bass it's kind of hard to play a Jane's Addiction song no matter how rad you think they are.

Further let me explain the band to you. I was playing not a real bass that a person who played bass would use, but a 3/4 bass. For you musically illiterate folks, that means that the bass was VERY FUCKING SMALL. In fact I looked like a total dork playing it.

Our drummer didn't have a drum kit. All he had was a hi-hat symbol and a stool to sit on. He played on buckets and a drum pad. This kid had no idea how to play drums, in fact he had no idea what anything other than gospel music sounded like, because his parents were radical baptists and didn't let him listen to music like that. The only quality rock n roll that he knew of was the Monkees, one of the few TV shows that his mother let him watch.

Our singer looked like a god-damn giraffe. His neck was the longest fucking neck I have ever seen in my life. I could swear that he stretched it out. Furthermore, he wore those glasses that make anyone look like a child molester.

His glasses had one other redeeming quality; they were the kind that became sunglasses in the sun.

He was one of the most pissed off people I have ever known. Now he's just some pot smoking rapper (not that I hate all the rap kids at my school... some are pretty cool... the ones that don't do all that ignorant hippie shit so prevalent in both rap and punk, but I digress) who doesn't get bothered by anything, but back in the day he was very angry. He used to always kick things whenever his parents got mad at him or each other. Eventually he lost his house when the bank foreclosed and my future ex-best friend moved in.

Let me insert a little anecdote. About a year later when the kid moved out, my friends in the neighborhood would pelt the house with snowballs and rocks in order to lower the price for our friend who was moving in. We used to do that, and I would yell "Allah, worship Allah, you dildo rammers" until the Christian people across the street (our erstwhile drummer's parents) would yell out of their window "Watch your language" to which I would reply "Shut the fuck up you dirty Christian bastards! What are you gonna do, have God strike me down with a lightning bolt?!" She always said she was going to call my parents, but she only knew me as Jello which is what I told her my name was (yeah, like you didn't worship the Kennedys when you were 12).

Every Saturday night was manhunt night for the guys... it ruled...

Anyway, back to Kal Durak, our guitar player only liked four bands; Metallica, Guns N Roses, Iron Maiden, and Tom Petty and the Heartbreakers. Oh yeah, he liked Eric Clapton too. He was a really shitty guitar player. All he knew how to play was individual notes, he had no clue what a chord was. The humor of this is further compounded by the fact that he used no distortion in his guitar "sound".

Then there was Ike Miller, a French kid whose parents converted to Judaism. His brother used to beat the shit out of him and his mother, who was really into Aerosmith, was really afraid of the pizza man and wouldn't let Ike or his brother go out when she ordered pizza. He played a fucking FENDER BULLET. For you musically illiterate, that's the obligatory I-want-to-be-a-serious-guitar-player-and-own-a-Fender-Strat-one-day guitar. He knew chords, because his dad was a guitar player in some shitty bar band. You know the type, they all like Springsteen and Bob Seger and classic rock bullshit with lots of keys.

Then there was me. Mr. Jew-O-Rama, Nick Fitt, bass player of bass players with my 3/4 bass, old levis, OP shirt and chucks. My hair hanging in my face like the rest of the guys, except the Christian kid.

"You ready, guys?" I say.

"No, I just wanna fuckin' sit here and pick my ass all day." Said Ian, our guitar player, who was two years older than us.

"Ok guys, let's go." Says Ike.

"1-2-3-4!" I yell. It sounded cool. The Ramones did it, so why shouldn't we? That was my thinking.

We kick into "Steppin' Stone" by the Monkees (yes kids, someone other than Minor Threat and the Yecch Pistols play that song) as Sam, Ike's brother and Tristan, Ian's brother sit and watch.

Our singer Ray (no not Ray 2 Day) grabs the Mike and screams "I'm not your steppin' stone!". Our drummer, who's name I don't remember, grabs his sticks and starts hitting the industrial sized buckets that we use for drums and plays something really fast. Ike is painfully concentrating on playing the complicated chords his dad has been teaching him and Ian plays notes. I bear down on my bass as hard as I can with the fucked up triangular picks that my neighbor who got me playing bass told me to use.

We get done with that and play infinite numbers of songs that have no words other than Ray screaming random shit into the mike, and no titles other than "Hey guys, you know that song that goes like this?" and a good time is had by all.

Those were the salad days of my life. The days where it was cool to get together and have fun. I miss those days. That's what punk rock is all about, no matter what MTV, MRR, or some old fart says.

ENDNOTES

1. No matter what anyone else says Twisted Sister are super punk rock.
2. [INSERT PLUG FOR CHUMP CHANGE FANZINE HERE]
3. Do you like old school Oi? Well I do, and no one plays good oi anymore except for the Showcase Showdown, a 77-style oi band from Boston who sound like a modern apolitical Sham 69. Even though they don't want my high school ID on the cover of their next 7" they are still the best band in Boston, except for the McVeighs.
4. My zine can still be gotten by sending a couple bucks or trading something by writing to 404A South Main Street, Attleboro, MA 02703. Letters are nice too, and submissions for articles or records for review are cool too.
5. Hey kids, dressing up all punk rock is cool and everything, but I think it's about time that you start getting involved and not just talking big shit. If you don't do any more than dress punk, punk you ain't.
6. Any bands interested in doing benefit shows in Providence please contact me at (508)226-DULL. I'm trying to get something going for the local Food Not Bombs chapter, New Hope Battered Women's Shelter, or other worthwhile causes.
7. Random violence is WICKED FUCKING PUNK.
8. Pathological lying is EVEN MORE FUCKING PUNK.
9. If Adrienne Droogas reads this, write me. I wrote you and got a return to sender, and my friend Josh has been trying to hunt you down to do a spoken word show for quite some time.
10. I am the only one missing the page out of the punk rock Bible where it says "thou shalt drink cider"?
11. If anyone has a way to get me free America Online I'll praise you highly and send you something cool.
12. For all of you curious folk, I'm a 15 year old sophomore in high school.
13. Sudbury is no longer the punkest place on this bastion of amazing punk rock that we like to call New England. Woonsocket, RI could beat the pants off of Sudbury, MA any day of the week. If you ever get up here you have to see those rockin' bands from the town with the dumbest name. Whisper a Threat, Fess, Bad Carma (yes, I spelled it like they do), the Toss-Offs, and best of all, Shotgun Flu.
14. Dropdead are the greatest RI punk rock band ever, period.

15. I like getting mail. I like getting mail from girls. I like getting mail from teenage girls. I like getting mail from teenage girls who would ignore me if I didn't write for MRR. But if I get one more letter from a stupid-ass teenage girl who was into NIN two weeks ago and tells me how punkass she is because she has a nice haircut and all kinds of "punk rock jewelry" (an oxymoron if there ever was one- I thought punks were supposed to be above that fashionite shit) I'm going to go on a rampage.

Politics: Bosnia. Question: What the fuck is the U.S. up to by being there? Take: This is a long shot, but it makes as much sense as anything other explanation I've heard.

It all has to do with Germany. A few years back, shortly after the reunification of Germany, Bonn quickly recognized Croatia's right to secede from Yugoslavia. They were the first Western nation to lend their support to the break-up of that country.

Germany's association to Croatia and Bosnia goes back to WWII days. At that time, the Croatian's were governed by a notorious pro-Nazi fascist regime, responsible for numerous 'crimes against humanity'. This was part of the Nazi German notion of expanding their homeland eastward, merrily eliminating Slavs, Jews and Gypsies as they went.

What was surprising about Germany's sudden recognition of Croatia (being the spark that set off the current Yugoslavian civil war) besides it occuring so quickly after German reunification, was it being Germany's first unilateral foreign policy decision, pre-empting U.S. and N.A.T.O. consultation. It also set the stage for the first German Army activity in another countries since WWII, as German troops are now authorized for use in Croatia and Bosnia.

Once Germany set the fuse that exploded into Yugoslavian Civil War, the rest of Europe and the U.S. relunctantly had to join ranks behind the German lead, which is part of why these countries have been so slow to get more involved in 'peacekeeping'. I think that eventually the U.S., Britain and France saw that they had to get involved in order to prevent the Germans from establishing a new sphere of influence in the east, carving out a chunk of Europe that had previously been within the Russian sphere of influence.

By all rights, the Germans should be supplying all the troops in Yugoslavia and paying for all the costs, but the other Western 'allies' couldn't sit around and watch the Germans establish a new beachhead in the east, hence the N.A.T.O. intervention.

It will be interesting to see if this move emboldens the Germans to establish a seperate foreign policy from the rest of the West, and to see if this also forces the Russians to try to reestablish their hegemony over the region. Will this indeed be the first step in the breakdown of the post WWII alliances, leading us back to the political map of the 1930s? Stay tuned.

Punk: Blacklist Mailorder. Question: Why did they go out of business? Take: Arrogance.

Huh? Look, they had it on a silver platter and blew it. Why? Because they took their customers for granted and fell 2-3 months behind in sending out orders. Because they took the labels for granted, and ended up falling behind 6-8 months in payments. Because they had a terrible decision-making process that inhibited anybody from getting in a position of overseeing anything (which conversely also led to a situation where nobody knew anything about what was going on—made to order for lack of responsibility). Because they, to this day, don't recognize how *they* blew it. Sure, lots of other distros have come into being in recent years, but if Blacklist had held their shit together and remained on top of orders and payments, they'd still be serving the public today.

And hey, the excuse that "that's what happens with all-volunteer or anarchist collectives' is bullshit. Epicenter is holding its own, Gilman and MRR are doing fine. Granted, boxing up orders all day long is a thankless and alienating task, one that attracts the cream of the anti-social crop (when given an opportunity to volunteer at Epicenter or Gilman as well, those who are seeking more social interaction will end up there), but that's not an excuse for letting things fall apart.

Unless Brian Edge had finally decided to figure out how far behind in payments/orders and how much in debt Blacklist they'd become, they'd still be at it today, piling up even more debt. And if he hadn't busted hump the last few months trying to figure out just what is owed and how to raise some money, no one else involved with Blacklist would be doing it. Now, in order to withdraw 'gracefully' from the fray, Blacklist must solicit the good will and money of others in order to not end up ripping off the punk public and small labels too much. And they must raise money, too, by selling their mailing list to Epitaph Records for their new mail order company, something that is the polar opposite of what Blacklist was supposed to be about.

Explanations are not enough for this kind of irresponsibility and damage. And apologies and/or hard work don't seem to be forthcoming from any of the people involved except Brian.

Yo Mama: Health. Question: Did the chemo work? Take: Time will tell.

Some people have been wondering how my health is. I finished with chemo for the time being, tho' it only got about 40% of it. I'm getting checked every 3 months to see if/when I'll need to go back for more. Meanwhile, I'm trying to get back in shape, getting my strength back, etc. But it's kinda hard to see anything as stable when I could get yanked in for another 6 month nuking, and apparently that shit only works decently for 2 or 3 times. After that you're curtains. So, I'm kinda in limbo but glad to go to shows again, shoot hoops, and trying to beat the odds by experimenting with some non-traditional approachs. I'd like to keep rocking and keep being a pain in the ass to the corporate types for a while more. We'll see.

Music: Instrumental Rock'n'Roll. Question: Some of the best songs? Take: Check below.

Since the "Pioneers of Punk" series takes on '50s and '60s instrumentals this month, I thought I'd mention three of my all-time faves. Check out Johnny & The Hurricanes' "Buckeye" (was the flip side of "Red River Rock", on Warwick Records, and appears on some 'greatest hits' comps), a 1959 classic. The previous year produced the Rock-a-teens' "Woo Hoo", a catchy minor hit with one of the worst B-sides ever (which explains why the hit side was an instrumental), on Roulette Records. And even earlier than that (I think) is Mickey Hawks & The Nightraiders' raging "Cottonpickin'", which is impossible to find except on some European bootlegs. All three of these are great, raw rock'n'roll, and a much better selection of said subgenre than most of today's copycat 'bowling jacket' instrumental imitators who think instrumentals begin and end with Link Wray and surf music.

PUNK
CRIME
STORIES

I read in the November issue that you were interested in true crime/police watch stories. Well here's one for you.

I live in a shitty little town called Bermuda Dunes, about 20 miles east of lovely Palm Springs. Now every Thursday evening they have this "Street Fair", which is several booths of overpriced crap for old folks and yuppies. For some unknown reason, a bunch of us younger folk gather in a small park along the street. And, as you can probably guess, the cops hang out and keep an eye on us.

Well, this particular evening, I was standing around talking to some friends when a "peace officer" walks up and pulls me aside. He asks me my name, where I'm from, etc., ad nauseum. Then he muttered a compliment about my leather jacket. I found it quite odd, but later it made sense. Later, being in a state of boredom, I grabbed onto the branch of a tree and swung about a couple of times, and I was pounced upon.

First, a security guard warned me, then a policeman on horseback rode up, and I was asked for my name. I made the mistake of asking why. Instead of answering, he just ordered me to give him my name. When I again asked why, he grabbed my jacket by the lapel and pulled me up, barking at me to produce some identification. I asked him politely to take his hands off of me, he did not. To make a long story a little less long, I was arrested--especially after the police saw what was written on the back of my jacket. which was, among other things: "Fuck you pig".

Now, while I was waiting for the squad car to take me to the jail, the police were talking to me, and among the condescension and veiled threats were comments revealing that they had been watching me for some time and that the officer who talked to me previously (and to who I gave the name I'm giving you, my nickname) and the name I gave him contributed to my arrest. Not that the aforementioned officer had any need for my legal name. Anyway, I was taken to the station, where the story gets even sillier. The cop booking me found 31/32 milligram valium in a jacket pocket. At that point I was charged with felony possession of a controlled substance. $5,000 bail, possible jail time. I was able to make bail, and am waiting for my court date.

Now, I know that this is far from a rare occurrence, and worse things happen on a regular basis, be the fact remains that it's happened. I was arrested initially for speaking my mind and questioning a police officers god-given authority to know my name for no fucking reason. Later I was charged with a felony for 3 1/32 valium (which had been in that pocket for months). A felony - jail time, disenfranchisement, a permanent mar on ones record for 3 piddly valium, "Zero tolerance" at work.

Let's see what we've learned, or at least what has been confirmed: 1) When dealing with a police officer, don't assume that he has to treat you like anything but the peasant you are. 2) Don't speak your mind. It isn't like freedom is any more than empty words. Yes sir, no sir will suffice. 3) Conformity will be enforced. Don't think, act, or look different from the group. 4) Hey, this is the way things are - you can't fight city hall. The nail that stands up is hammered down. 5) Go to work, go to school, go to church, sit on your ass and watch American Gladiators and ignore everything that doesn't apply to you - your freedom is on our terms!

Fuck the police! Fuck the system! Fuck authority! El Hobbito

Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.

NetPunk

with

Mark Hanford

Every self-respecting punk rocker likes to say the word "fuck", and it's even more fun to type it (believe me, I got a thrill from that first sentence). The freedom to say (or type) "dirty" words is what punk rock is all about (okay, maybe not ALL, but punk is about freedom, right?). Well, by the time you read this, it may be illegal to type all those fun four-letter words on the internet. That's right, the US Government is, at the time of this writing, considering a piece of legislation called the Communications Decency Act, which would make it illegal to, among other things, cuss on the internet.

Here's a brief overview of what the bill says. The act would make it illegal to provide "indecent" material on the internet. The problem lies within the definition of indecency. This definition could ban anything from George Carlin's famous seven dirty words (now there's a contest... who can name all seven... ask that at your next trivial pursuit party) to famous pieces of literature, such as "Catcher in the Rye", "Romeo and Juliet" or "The Scarlet Letter".

This ban on indecency is unconstitutional in itself, because it doesn't fit within a Supreme Court ruling calling for "least restrictive means" when it comes to bans on indecent speech. Bans on indecency on the internet do not fit this "least restrictive means" definition, because users and parents have a number of programs available to them which control what can be seen on the net. Consequently, this provision should already be considered unconstitutional, but that hasn't stopped Congress.

The effect of restrictions on indecency would be the dumbing down of net content to only that material which wouldn't be indecent for children to view. Everything available on the net, whether it be text, sound, or pictures, would have to fit within this definition. As such, anything referring to such "indecent" things such as sexual abuse, abortion, or strong language could be prohibited. On top of this, those of us who send e-mail, post to Usenet, put up a web page, maintain an ftp directory, or have a gopher page, will fall under the indecency law, and be forced to screen our material and "dumb it down" or face prosecution.

And what's the penalty for breaking the indecency act? As it now stands, people who were found guilty of providing indecent net content could face a 2 year jail term and a US$100,000 fine. All for saying the word "fuck".

What you can do: Although it's probably a waste of time, you can call or write your US Senator or Congressperson and tell them to vote against the Communications Decency Act. If you don't know who your local legislator is or how to contact him or her, there are many ways to find out. In many cities, if you call the League of Women Voters, they will look up your legislator for you and give you the necessary information for contacting them. The local elections board will also often do the same. You can also call the capitol switchboard at (202)224-3121. If you have net access, you can use The Zipper, which is a service that lets you look up your legislator by entering your zipcode. The URL for it is http://www.stardot.com/zipper/. A list of phone numbers for Congress is also available at http://www.vtw.org/congress/.

Educate yourself: If you want more information about censorship on the net, there are a number of websites you'll want to check out. Remember, anytime you visit a website, check out there section of links to other places, and you will be able to find just about any piece of information on net censorship you desire. The most public of the net watchdogs is the Electronic Frontier Foundation. They can be found at http://www.eff.org. Also, check out the Voter's Telecomm Watch (http://www.vtw.org) — they keep a constant update on what is happening with the Decency Act. Also, the Center for Democracy and Technology (http://www.cdt.org) has a ton of useful information.

For those of you who are technologically underprivileged (a fancy way of saying without a computer or net access), go visit your local library. They will have magazines and journals dealing with this issue. Just ask a librarian, and I'm sure they'll be more than happy to help you, blue hair and all.

That's about all the information I have for you on the Decency Act, though of course I will keep you updated on what is happening with it. Now it's time for our net rumor of the month. The Sex Pistols are reforming. The scary thing is, this one looks like it might be legit (or else I'm a sucker). Supposedly, the Pistols are suppose to tour Europe, the US, the Far East, and Australia this year, starting this spring in the US. Glen Matlock is said to be playing bass. I hope this one IS just a net rumor. If it's not, I hope EVERYONE will gob on the Pistols when they play, cuz something tells me they won't put up with it. We shall see.

Okay, now here are some cool net sites dealing with the punk scene and punk music for you to check out. This time around, I'm just gonna concentrate on web sites. Maybe next time I'll tell you how to subscribe to the straight-edge list (is it sXe to use a computer? - I get so confused these days), and maybe even the Northwest Punk List, but this time you'll just have to deal with the web.

I stumbled across this site purely by accident, but there is some pretty cool stuff here. The page is called "House of the Rising Punk" and includes sound files from some classic punk bands, as well as punk photos and drawings (mostly of album covers and the like). The guy who set up this page, Robert McBrady, seems to have a pre-occupation with the Dead Kennedys, as there is a ton of music and sound files related to DK here. Of course, there are links to other punk sites and resources. There is also a list of recommended reading, on which MR&R is included. Robert has scanned in a copy of the cover of issue #150 and has included all of the text of Tim's column detailing the changes he wanted to see and MR&R. Oh, and this website uses some of the newest web technology, so you'll want to use an up to date web browser to check it out. "House of the Rising Punk" can be found at http://www.accessone.com:80/~jesuschrist/ .

Another fun place to visit is the Page O' Punk. Jesse has put together a photo album of some of the users of the punk-list, so that everyone can see what everyone else looks like. (What a motley group, excluding me, of course). He also has areas with user rants, articles, sounds, animation, and a listing of contact names and addresses for bands and zines and stuff. Check out what he's put together at http://www.widomaker.com/~jesse.

The final site this issue comes from the Netherlands. Tony Slug has put together an impressive mix of music, humor, sick stuff, and blatant self-promotion for bands he's been in — or as Tony puts it on his page "Sex. Drugs. Violence. RocknRoll. Something for everyone!" Check it out. You won't be sorry. It's called The Temple of Distortion and the URL is http://huizen.dds.nl/~tonyslug/contents.html .

I've started putting up these columns on my web page. You can find them at http://www.primenet.com/~hanford/maximum.html . I may also have some other columns from MR&R there in the future, if other columnists are interested in having their stuff online. You'll just have to check it out once in awhile to find out.

That's gonna do it for this time. As always, I can be reached via e-mail at hanford@primenet.com, or you can always write me via the good old Post Office (and not worry about whether you'll get busted for saying the word "fuck"). My address is PO Box 752; Boise, ID 83701.

COUNT YOUR LASHES OUT LOUD

Queenie

"What's the deal with dominance? I mean I like being in control sometimes, but I want to be told what to do. I want them to make the moves. I want to be controlled."

"My wife likes to be dominate but she seems to be scared to cause me the pain and punishment I deserve! I feel compelled to be treated as a lowly slave, one that is in need of harsh punishment. How do I get her to give me the lash?"

"I realized that I was turned on and really excited by a little pain when I asked my lover to slap me. Then to do it again, harder and harder..."

"She asked me if I would indulge her for a moment and of course I agreed. When she returned, in her hand was the largest meanest looking paddle I have ever seen! Nothing could have made me happier."

I'm told that the most common type of person interested in S/M is the heterosexual submissive male. At just about every S/M function I attend, I can attest to the fact that I am indeed the minority. Not only do the men outnumber the women by about four to one, but for every top, you'll find about ten bottoms present. There's a great shortage of tops in the scene. Hell, there's a great shortage of tops in my household. So, if any of you have any dominant tendencies, stop playing with yourselves and come help me keep these slaves in line!

75% of all the letters I have received so far have been from male submissives seeking advice about how to find women who will erotically dominate them. Or how to turn their women in their lives into the dominatrix of their dreams. So here's my plan. I'm going to write a special column for all you women out there that have these poor little boys yapping at your ankles, begging for attention. And if you happen to be one of these submissives, hand this over to the queen in your bed and maybe she'll be willing to take you out for a test drive.

(I apologize in advance for the obvious heterosexual slant to this month's column. I promise equal time for same sex players and also for male dom/female sub couples.)

So, women, here are the basics. Choose the ones that turn you on and feel free to improvise. After a while, you'll find your own rhythm.

1. Sit on the edge of the bed. Look him over... Is he acceptable? Is he clean? Does he have bad breath or dirty clothes on? Only when you find him presentable should you allow him the privilege of being erotically dominated by you...
2. Tell him to kneel at your feet. You can choose whether or not you want him to strip first. I find that they are so much more vulnerable with only their tattoos and piercings to keep them warm. But it's your choice.
3. Tell him how you want him to address you. Mistress, Ma'am, My Lady; just don't use your own name. This signals when the play begins and when the scene is over.
4. Tell him to always keep his eyes down unless told otherwise.
5. Put on a symbol of ownership. This can be a collar or a piercing (maybe save the piercing for later, more serious play.)
6. Tie him up. Start with simple light bondage. Tie his hands behind his back or his ankles together.
7. Teach him to accept pain from you. Spank him! Use your hand, a paddle, a brush. Start light 'til his skin warms up and if he accepts this, gradually get stronger and stronger. I'd give about 50-100 strokes in the beginning. (Don't forget to give him his safe word)
8. His mouth is yours! You own this fun new toy: tell him what to do with it and where he should bestow its attention. Your boots, your feet, your cunt, your floor. And feel no need to reciprocate, unless you want to. Start him on your boots. If he's good, he can move to other body parts.
9. Penetrate him. All men will appreciate the lesson of what it feels like to be penetrated. Use lots of lubrication and go slow. For many, this may be their first time... But definitely not their last.
10. Reward him for good behavior. Tell him how well he's doing. Tell him that he's such a good boy for serving you so well. He may now touch your nipples or your cunt with his mouth. But only if he's been very good. And only if you so desire.
11. Control his orgasm. Don't let him come too quickly. Delaying this will add to his excitement and to his submissiveness. Make full use of him before allowing him to come. Remember that after he orgasms, his submissive energy may fade and so will his tolerance for pain.
12. Afterwards: talk, process, hug. Tell each other what worked and what didn't. What turned you on and what you want to do different next time. It's also important to

check in with each other the next day. And if all went well, schedule time for the next scene. Remember, the best first session leaves both parties wishing and wanting to go further.

Now just because a male is submissive does not mean they are weak. Many subs are strong as fuck and twice as mean. True doms will only dominate those who have the power to give up. There's no fun in tying down a boy I could easily throw, left handed, out my car window, while eating and making a left turn. But topping someone who's will to be in control is almost as strong as their will to be dominated... That's what keeps my juices flowing.

Before I go, I'm putting out a call to all you dominants out there. If you know that you are definitely the fucker and not the fuckee, write me and hopefully I'll have a submissive punk, willing and waiting just for you.

TALK
TALK
with
Anne R.
Key

Hi all, the big news this month is.... I don't know what it is, I only propagate lies remember. *WESTON* those Pennsylvania hickocrites go to Europe. Sneakishly stolen off Gern Blandsten records they hire famed animal rights attorney/7 SECONDS mowhawked roadie Dave Stein to protect them from big bruiser Charles Maggio. They then have to leave tour early because all their girlfriends started cheating on them the day they left. When asked why they split with Gern, guitarist Dave said, "We were tired of getting free pizza instead of royalties."

HICKEY from Cali played a show with *VOO DOO GLOW SKULLS* somewhere way out in the desert. They dedicated a good part of their set to making fun of the SKULLS and it was not appreciated. So SKULLS member Stimey decided that HICKEY should not be paid. Not only this, he demanded that they leave immediately or VDGS would not play. Todd from *FYP* felt bad about it and gave some FYP money to HICKEY. Stimey found out and kicked FYP off the tour. Well, HICKEY made off like bandits. Well they did, they stole one of the SKULLS horns and used it for the rest of their tour. They then epoxied a photo of a woman's vagina on the front and sent it back to its original owner. This prompted a 100 minute phone call from a very irate and drunk Glowskuller, all the way from Holland. Guess somebody's got bucks.

BOUNCING SOULS took RANCID'S deal from Epic Records. They've also decided to going back to playing funk.

Ex-MRR staffer Louanne Voskans has opened her own record store in Toronto, Canada. She used to put out Tunga Tunga zine and then started *FULL BLAST* zine, which is also the name of her rockin' punk store. So, when in town, stop by and say hi at 605 Bloor St West, or give a call at 416-530-0512.

BUGOUT SOCIETY from New York is rumored to have started a hamburger throwing attack at Joey Ramone. It seems to be uncertain weather or not Joey actually got blasted with beef, bun and pickle, but his mom got away unscathed.

Lots of rumors about an *OPERATION IVY* reunion. Seems Jessie, their singer has quit being a monk and is now working at this Black Muslim Bakery in Oakland, at least until he runs out of shoe polish. Anyway, he does have plans into stating an all punk winery with the skills he's learned from taking holy orders. MRR is probably gonna lend a hand in the wine making since those Blacklist Mail-order people will need something to do.

GEORGE TABB is featured in last months issue of Guitar World Magazine for having a better guitar to hit people over the head with than any of the other guitarist in the issue.

OK, I am really pissed. I saw Heat, which features actors such as Robert DiNero, Tone Loc and Al Pacino. I mean a class A film here and who rears it ugly head in it? *HENRY ROLLINS*. And what happens to him? Nothing. Hey, if Henry Rollins is gonna show up in some major Hollywood feature I would at least want him to be humiliated and killed in some obscene way. I got to see almost everyone else in the movie become beaten and bloodied and Henry's stupid character makes it to the end. To what low has American entertainment come?

Joe King from *THE QUEERS*sent Ben Weasel half a gram of heroin along with a tape of the new song they wrote about him. Good luck Ben.

The Curse of *FACTSHEET FIVE*. Originator Mike Gunderloy, after so many years of chronicling zines, published a book on the subject upon retiring from editing his zine o' zines. Said book was pretty shabbily done, a way to make some quick money offa Penguin Publishers. Now it seems current editor of Factsheet Five, Seth Friedman, will be taking most of next year off from his zine to write a book about zines, shopping it around to whatever major publisher will pay the most.

Doug Holland of *KRAUT* and the *CRO-MAGS* supposedly died. I wonder it if the crappy version of All Twisted by CIV did him in.

ANSWER ME! Zine showed up in the papers of the trail of Francisco Duran. If you don't recall, Duran is the guy who decided to pepper the White House with bullets last year. It seems a quotation from the zine was found on a note in his van. Jim Goad was subpoenaed to appear and say that Answer Me! Is an actual publication and not something Duran made up. Anyway Jim was never called to trial. Also, the guy who shot Rabin was said to have been reading Sick Teen just before the assassination, but who knows.

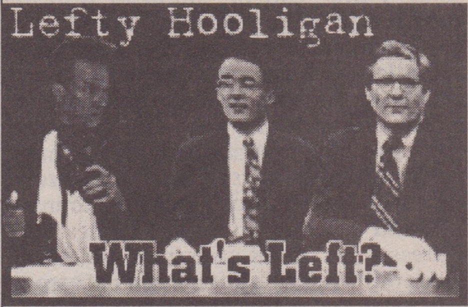
The ex-drummer of Italy's fabled *CHEETAH CHROME MOTHERFUCKERS*, one of the '80s most political and aggressively anti-social bands, recently married into the Folger Coffee family fortune. Ciao!

Scott Beiben of *BLOODLINK RECORDS* was arrested for stopping traffic at a New Jersey toll booth. He was scrounging up change off the floor when his car stalled and the cops busted him. A large jar of semen was found in the trunk along with some videotapes. He was held without bail.

DONNY THE PUNK showed up in a recent issue of Hustler where he speaks about prison rape. Yeah, I'm sure any guy who plans on spending the night with a copy of Hustler is gonna wanna read about that.

Has success spoiled Rock Hunter? How about Steve Papoutsis of *NO USE FOR A NAME*? Seems he was recognized at a mall by some local kids and has been pestering his label, Fat Wreck Chords, as to whether he now needs a bodyguard!

Ok, keep that grapevine ripe folks if you got some good slander send it over here. Love and kisses, ANN.



US universities from Berkeley to Columbia, the Vietnamese Tet Offensive and the Chinese Cultural Revolution, the Mexican Olympic massacres, the Prague Spring and the Soviet invasion of Czechoslovakia...

...1968...

...Protesting French government plans to restructure and increase the cost of higher education, university students engaged in violent demonstrations in Nanterre and Paris in May of 1968. Attempts by the police to brutally suppress the students produced running street battles and soon a general, nationwide strike by sympathetic workers quickly championing their own issues. The rise of autonomous workers' committees and councils in French factories alongside of street barricades held by young students and workers in major French cities pushed forward demands for thorough social revolution, confronting the weak Gaullist Pompidou government with the prospect of civil war. President de Gaulle intervened to "restore public order" by personally addressing the nation, expelling foreign student "agitators," dissolving the National Assembly, and concentrating army troops around Paris. The Communist Party dominated CGT trade union federation did their bit to cooperate with de Gaulle by preventing contact between radical university students and striking workers occupying factories, subordinating the spontaneous, independent working class organizations to the unions, and negotiating sharp wage increases in order to end the general strike. The Gaullist victory of an absolute majority in the parliamentary elections of June was mere denouement.

Fast forward to 1995.

After a month of sporadic student demonstrations and union rank-and-file protest strikes, millions of workers went out on a one-day union sanctioned general strike on November 24 as hundreds of thousands of workers, students and others marched in cities across France demanding that the government stop plans to implement a sweeping austerity program (11-25-95, *San Francisco Chronicle* [*SFC*]). The conservative Chirac/Juppe government, having promised to reduce France's 12+% unemployment rate and to protect social benefits in May elections, but faced with a $64 billion budget deficit crisis which threatened the country's membership in a common European currency, had proposed the week before to drastically cut social spending, raise taxes and freeze wages.

Rigged primarily upon the backs of French workers, who were expected to pay more in taxes and social welfare "contributions" while suffering greater restrictions on and cuts in social services under the austerity program; this plan met steadily escalating resistance beginning with the ongoing railway workers' strike also declared on November 24. Virtually all public transportation workers (rail, subway, bus) were on strike by November 28 (11-29, *SFC*), with utility and telephone workers joining on November 30 (12-1, *SFC*). Postal and airport workers jumped in on December 1 (12-2, *SFC*). By December 2, the two main trade union federations, the CP-led General Confederation of Workers (CGT) and the Workers' Force, had called for a general strike of all salaried workers in France, even though fewer than 10% of French private-sector employees are unionized (12-3, *San Francisco Examiner* & 12-4, *SFC*.) Huge marches on December 5 (Paris, 160,000-1 million; Toulouse, 50,000; Bordeaux & Rouen each, 26,000; Marseille, 12,000; Nantes, 16,000; Le Mans, 12,000 [12-6, *SFC*]) brought the Chirac/Juppe regime—up to then no-budge on the austerity program—to first declare its willingness to negotiate.

This ever-widening strike action enjoyed a number of initial advantages. Students from the start supported the strikes, hitting the streets after November 28 in Marseille, Bordeaux, Toulouse, Paris and other cities demanding an additional $400 million to improve overcrowded universities and hire more teachers (11-29, 12-1; *SFC*). Courses were disrupted and universities closed down as students joined the December 5 marches, sometimes as street-fighters. Other groups in society, doctors for instance, were also strongly sympathetic to the workers. The workers movement itself had the potentially rewarding rift between a conservative trade union "leadership," many of whom had supported the government's social security overhaul up until November 24, and the more militant, more desperate rank-and-file. Finally, despite the tremendous inconveniences caused by the public sector strikes, with the siege/hoarding mentality they engendered in French society, much of the population remained sympathetic and supportive of the strikes; 59% as of December 8 (11-25; 12-7, 9, 10; *SFC*).

But the public strikes never successfully spread to the private sector. Nor did the unions even attempt the clearly applicable tactic of the social strike in more than a few instances in the public sector (say, public transportation workers giving people free rides instead of shutting down the public transportation system). In marked contrast to the infectious, wide-spread social militancy and social revolutionary aspirations of May-June 1968, the labor unrest of November-December 1995 never got beyond trade union control (if not trade union consciousness) in anything but a handful of wildcat cases.

Constituting 25% of the workforce, not all public sector workers participated in the strikes, which themselves remained defensive in nature and mildly reformist in aims. When the conservative Chirac/Juppe government offered to negotiate, the conservative union leadership jumped at the opportunity much as in 1968; negotiations that painfully ground away from December 6 through 14. Without the ability to demand or assert that striking public workers operate all public services for free, the strikes also ground on for another week, ultimately grinding down the patience of the general population. The trade unions turned out between 560,000 and 1.7 million people for protests across the nation on December 12, with teachers, sanitation workers and delivery unions joining the general strike. Yet walkouts had already decreased and some workers were returning to work. Clearly, the chance to throw anything more than a reformist blow was past, if it had ever existed in the first place. (11-25; 12-10, 11, 12, 13; *SFC*)

The FGAAC bus and subway workers union reached an agreement with the government on December 14, with the CGT railway workers following suit the next day. They had won from the government the concession to retain early retirement benefits for the public sector and to renegotiate from scratch the five-year bailout plan for the heavily indebted state-run railway system. The Chirac/Juppe regime retained its basic scheme for eliminating the budget deficit with higher taxes and health cost controls. With widespread dislike for the austerity program and strong public support for the strikers, the unions nevertheless settled for a few reformist crumbs. The public sector general strike began to unravel immediately, disappearing entirely from the news soon thereafter (12-15, 16; *SFC*)

The reformist French labor unrest of November-December 1995 cannot be equated to the tumultuous, revolutionary events in France in May-June 1968. In any case, I'm not interested in making a point-by-point comparison between the reformist present and the revolutionary past. But revolutionary or reformist, past and present events in France beg the question: What is the role of the modern working class in bringing about social revolution?

Karl Marx defined social relations under capitalism as follows. The capitalist owns the means of production (farms, factories, businesses), while the worker owns only his or her own labor which the worker has to sell to the capitalist for wages in order to survive. Profit arises because the capitalist never gives the worker full value for the worker's labor, extracting and alienating a surplus value from the worker because of the capitalist's monopoly ownership over production. This fundamental relationship to the process of production in turn defines capitalist and worker as members of separate, antagonistic, objective economic classes; the ruling capitalist class (or bourgeoisie) and the subservient working class (or proletariat) respectively.

Marx considered class struggle culminating in violent revolution to be history's progressive motor force, with the working class acting as the most recent oppressed agent of revolutionary change. According to Marx, the capitalist process of the industrialization of society and of the proletarianization of most of its population made the working class the only class capable of self-emancipation, of truly freeing itself and thus of ending history's cycle of class struggle. Not only was the working class strategically located at the point of capitalist production, and thus in a position to seize the means of production, but it had the numbers (constituting as it did the vast majority of society) as well as the capacity (due to the character and organization given it by capitalist industrial discipline). The labor union and the labor party were the main instruments employed by the working class to attain class consciousness and initiate social revolution in Marx's schema, which saw an ever increasing boom-and-bust business cycle as the immediate catalyst for this revolution. Finally, the more advanced capitalism became, the more powerful and revolutionary became the working class, and Marx fully expected successful social revolution to break out first in the most developed countries of western Europe and the United States, which would also be the first countries to achieve socialism.

Developments during Marx's time and afterwards have radically altered a number of basic points in this analysis. On the positive side of things, the working class has proven to be far more inventive in its forms of struggle and self-government than even Marx thought when he limited things to unions and parties. The 1871 Paris Commune inspired Marx to comment that it's example demonstrated the need to smash the old bourgeois state to bits before constructing the new proletarian order, and the Commune's producers associations are sited by many socialists as original types of working class organization. The 1905 and 1917 Russian revolutions unexpectedly produced workers' councils ("soviet" is Russian for council), to the chagrin of the Bolsheviks and most other political groupings at the time, and workers' councils have reemerged in a number of other subsequent revolutionary situations. The FAI's affinity groups, active in Spain from 1927 until Franco's victory in 1939, and the CNT's workers' communes and collectives during the 1936-39 Spanish Revolution, added new forms to the category of working class organizational innovation. And the youthful, variegated, if sometimes nebulous groupings associated under the name of Autonomy in Italy illustrate that the working class still has some creativity left in it.

The negative side of things is much more pronounced. Marxist "historical progress" hasn't turned out to be all that positive a thing in the first place. To date, the only successful revolutions have occurred in the name of the working class in backward Third World regions, where the proletariat was miniscule if nonexistent. Russia in 1917 was an undeveloped Third World nation, just as China was in the 1950's. And while there are a few examples of revolutionary working class upheavals in developed industrialized countries (Germany 1918, Hungary 1956, France 1968), they are few and far between, not to mention uniformly unsuccessful. Subsequent revisions to or reinterpretations of Marx, from Lenin through Mao, have attempted to explain why Marx's original thesis was incorrect. What they have also done is to mask a distorted type of socialism—a bureaucratic collectivism of political terror, social brutality and economic scarcity—with the patina of working class revolution and proletarian socialism in order to claim the mantle of authentic Marxism. Meanwhile, working class movements in developed, highly industrialized countries have shown a disturbing tendency toward reformism, if not out-and-out capitulation and collaboration with their capitalist class enemies. France in December-November 1995 is far-and-away the norm for western working class militancy, when this proletariat is not altogether acquiescent. Furthermore, these advanced capitalist countries have shown the capacity to correct and overcome the economic crises that Marx predicted would be their ultimate downfall.

Most distressing of all is the recent effort by the capitalist class to eliminate its dependence upon the working class altogether. Through automation, cybernation, developing artificial intelligence, nanotechnologization, etc., the bourgeoisie hopes to fashion a capitalism without workers. As such, the capitalist class wishes very much to carry out the Marxist project of abolishing the class struggle, ironically by standing Marx on his head; e.g. by eliminating the working class before that class has the chance of liberating itself.

Before going on to consider the working class's potential root weaknesses, and perhaps a suggestion or two as to how to reverse its misfortunes in order to answer the question posed above, a more basic question needs to be answered. Why give a fuck about the working class in the first place? This question usually comes from two very different directions.

First is the position that "progress" cannot be stopped and that the future belongs to this exotic mutation of capitalism, what properly should be termed post-capitalism. That loose literary genre called speculative fiction (and its cinematic equivalent) is littered with works based upon the theme of an isolated, prosperous island of human civilization surrounded by the dark, chaotic, abandoned human mass (*We*, *Zardoz*, *Blade Runner*, much of what is called cyberpunk to name but a few examples). That this vision of post-capitalism amounts to technofeudalism, with enlightened manors encircled by the barbarism of a new Dark Age, should be sufficient to justify mounting a resistance to this conceivable but not inevitable future. If the potential exists in the hands of the capitalist class for getting rid of the working class, then a possibility also remains for the working class to turn the tables, rid society of its present parasitic ruling class, and abolish wage labor with a post-scarcity, communist reality. I've got only a very limited stake in this future, since I'm gonna be around for another forty years or so at the very most, if I'm lucky. And perhaps it's true that the working class is an endangered species bound for extinction. But I'd rather put up a good, if unsuccessful fight for the emancipation of my class than to willingly submit to the jackboot of capitalist rule and the post-capitalist future it hopes to create. It's the old "I'd rather die on my feet than live on my knees" cliché.

The second argument comes from a pro-revolutionary position that accuses me of being "workerist" in my politics. This is a much more sophisticated point-of-view, which can be termed the identity argument, so let's break it down. Folks holding to this identity argument accuse me of stating that only the working class is able to make a social revolution. From their perspective the working class has been bought off and is actually out-and-out reactionary. Even if it were the case that workers were a revolutionary force, I am accused of placing far too much faith in a worker-led revolution and in such a revolution automatically solving all other types of oppression (racism, sexism, homophobia, etc.). As these folks see it, the alternative to working class social revolution is to organize within each oppressed social grouping against their unique forms of oppression and to cobble together a patchwork majority of the oppressed to bring about a social revolution.

Such a post-modernist perspective, influenced by Foucault among others, is the equivalent of capitulating to the hash that capital has made of society through its divide-and-rule tactics. Accepting things-as-they-are is nothing less than strategic suicide. It is difficult enough to pull together the broadest oppressed element of society, e.g. its working class majority, into a revolutionary force, let alone to align a half dozen proudly fragmented, insular, overprotective oppressed minorities into a revolutionary social movement. The politics of identity, in emphasizing the common oppression of a given group, fails utterly to grasp, for instance, that gay capitalists exploit their gay workers, that black capitalists oppress their black workers, and that women capitalists abuse their women workers. Indeed, identity politics would be much more appropriately called identity fascism, for only fascism has attempted to suppress the class struggle for an illusory unity; the unquestioned unity of the nation with respect to political fascism, and the unchallenged unity of the oppressed group with regard to identity fascism.

No, social revolution will not automatically end racism, sexism, homophobia, ecological destruction and other social problems, and yes, it's important not to defer dealing with these issues until "after the revolution." But the point is to make a social revolution in the first place. So far, no viable, revolutionary alternative to the working class has come forward. Certainly it does not reside in the sorry pile of atomized minorities championing identity politics. In other words, the working class is the only game in town. Another way to view this is by posing the question: which oppressed social group, by emancipating itself, would fundamentally change the entire social system? If racial minorities or women or gays liberated themselves, as individual groups or collectively, would that put an end to the political economy of capitalism? Hardly. Instead, it would make for a purer, leaner, cleaner capitalist system. By contrast, if the working class emancipated itself as a class (through a social revolution that socialized the means of production, destroyed the market economy, and abolished wage labor) capitalism would no longer exist and class society would come to an end.

The capitalist ruling class are not a bunch of idiots however. They have used the spoils of imperialism, not to mention the above mentioned racism, sexism, homophobia, etc. in order to pit one part of the working class against another and to give the upper strata of the US working class a social stake that they're not willing to forgo for the vagaries of social revolution. Now the bourgeoisie is slashing rapidly and deeply into this social stake at the same time it is working to totally abolish the working class. Things are boiling down to survival, pure and simple. The proletariat will either get its shit together and overthrow capitalism, or it will go the way of the dinosaurs.

Which brings us right back to the original question: What is the role of the modern working class in bringing about social revolution?

Let's begin with why the proletariat in advanced capitalist countries hasn't been able to make successful social revolutions, but instead has succumbed to mere reformism. Dwight MacDonald, in his famous essay "The Root Is Man," points out that whereas the bourgeoisie began its revolutions already possessing the security of economic power, the working class makes revolution entirely bereft of such protection. The capitalists already had many elements of their capitalist system in existence before they overthrew feudalism whereas the workers must build their socialist society from scratch on the day they overthrow capitalism. According to MacDonald, this accounts for the proletariat's general fitfulness and overall impotence. Yet it is MacDonald who fails to explain how classes similar in position to the modern working class, slaves for instance from Spartacus to Toussaint L'Ouverture, managed extensive and sometimes successful revolutions.

Gérard Chaliand offers a much more complex analysis of the same problem. In *Revolution in the Third World*, he states that "Lenin's concept of the vanguard party is either at the very root of the confiscation of power from the workers, who have been deprived of the chance to exercise their dictatorship, or else the proletariat, as a class, is historically incapable of running society." He fully acknowledges that, during periods of revolutionary uprisings from the base, the working class spontaneously but invariably creates workers' councils and committees as class-wide organs of self-government. Chaliand is by no means starry-eyed about these institutions. He notes that they can remain as parallel bodies until they are repressed, with no imperative to fully seize social power. And, after the initial burst of revolutionary energy that establishes them, they frequently lose momentum and cohesion as they increasingly delegate responsibility. Like MacDonald, he cannot place all the failings of the working class upon the movement's betrayal by "unMarxist" forces or by Stalinist deformation. He boldly contends that those who have developed "proletarian theory" in the past have been uniformly bourgeois (or petty bourgeois), meaning that the working class has never, on its own, developed a world-view in opposition to that of the capitalist class, a problem that Marx himself pondered. And it may very well be that the completely unexpected (from a Marxist perspective) survival, even thriving of capitalism in the 20th century has bolstered reformist tendencies within the working class.

Chaliand, while not concluding that Leninist-style vanguard parties are all but inevitable, nevertheless is not afraid to lay out the facts. The proletariat has so far failed, as a class, to emancipate itself. There has been little indication of the supposed revolutionary potential in the working class of the industrialized west. No Marxist-based revolution of any duration has been successful without resorting to a dictatorial vanguard party and its subsequent bureaucratization of society.

The central question remains: what is the role of the modern working class in bringing about social revolution? So far, this survey has presented some pretty pessimistic, but still tentative analysis. Next column I'll continue this discussion, from a more optimistic point of view.

Brian Zero
IMAGINE THAT

Once upon a time there existed a race of beings, giants of their epoch, masters of the world in which they dwelled. Of various shapes and sizes, these creatures suddenly, mysteriously, vanished into extinction, leaving behind an environment all too capable of prospering in their absence; an environment that did just that, evolving to suit the needs of a new group of creatures, the descendants of some of the formerly mentioned giants. Irregardless of these changes in the landscape, however, something strange has been happening in the last few years: the giants have begun to return from the dead, slithering back into existence on their reptile-like bellies, bellies apparently full of a hunger not satiated the first time around. Pterodactylus, Tyrannosaurus Rex, are these examples of which I speak? No, the creatures I'm talking about fall into a category of what I'll call "Punkus Please Forgeticus," and their lame acts of trying to return from extinction never cease to boggle the mind.

One of my favorite bands from the history of punk/hardcore music was the *X-ray Specs* out of England. As it is that this band broke up in the late 1970's (or perhaps the very early 1980's), I never had the chance to watch them perform live. Nevertheless, if they decided to do a reunion tour now I would probably not go to see them. Why not?

Everywhere you look, some "big" punk or hardcore act of yesterday has come back together to do a reunion tour or put out further vinyl. What do you think is the motivating force driving this stampede of resurrections? Is it perhaps a love of "DIY" ethics and the Punk community? How about the obvious? How about good old fashioned greed, the hunger that drives people to eat their ethics and integrity, that drives people to become enormously false to secure whatever material objects will make them happy?

As Punk Rock has become more profitable, so have the numbers risen of people who see it less as a scene and more as a bank to be robbed. With corporate advertising parasites monopolizing the plunder, a host of unscrupulous characters have gathered in the sidelines with their greasy hands ready to catch whatever stray loot falls their way. Recognize these hands? You should! Open your eyes! From some small fry independent record label operator with wet dreams of being bought out by Warner to the idiot band that thinks their version of pop punk is better enough than the thousands of other corporate wank wannabies to warrant the attention of Sony, the scene has become infested with greedy palms. It seems only natural in such an environment that everybody with any gimmick even closely related to punk rock or hardcore will emerge to wave their flag and lick their chomps. What better of a gimmick can there be than the tried and true regurgitations of nostalgia; after all, you can't get any punker than seeing the *Sex Pistols* live, right?

A friend of mine told me that there is a difference between junk and garbage.

According to him, junk sits somewhere, perhaps in your yard or garage, and waits to be rediscovered by you. It could be anything that brings back a memory such as a photo album, old shoes, old punk records, or similar fossils. Whatever the object is, it is pretty unnecessary for you to keep it, but you like it enough not to throw it away. Garbage on the other hand, is what you get rid of hoping to never see again.

To me, the old punk and hardcore bands of days gone past are simply junk to the present scene. Although they are good to look at for memorabilia and thoughts as to where we've come from, they are not necessary for the survival of the scene. When all these bands started deciding to come back from the recesses of the land of junk, instead of returning as members of the present scene they've been returning as unwanted garbage. How and why can I say this? For the same reason that I can say that any punk band that signs to a major is garbage: disconnection to the audience, the scene.

A dinosaur bone does not a Brontosaurus make. By looking at the fragment, we can understand a bit of the creature, but not of its entirety. We might be able to create an idea as to how the beast lived, but can we claim to have lived beside it, to have walked with it in its own environment? The corporate world has used a few fragments of the punk scene to create a monster of its own liking. But look at that monster. No matter how green the hair or apparent the tattoo of "punx" on its hand, it's nothing without the scene; it's simply a grotesque facsimile: irregardless of how many records the beast sells, the corporate world will never be able to capture the environment, setting and audience that made the band. The same can be said for all of the current Brian Bakers who are returning from the Junkyard (where they belonged); without the audiences from the epoch from where they came, these bands are nothing. They might as well have none of the original members (My understanding is that most of them are missing at least a couple anyway); it would do nothing to detract from the grotesque images they are forming of bands out of sync with a culture they're misrepresenting. How grotesque? Tell me, you decide.

Recently I picked up a copy of America's favorite corporate rock zine; inside, past the pages full of alcohol and cigarette ads and an inane article on how altruistic America's favorite corporate punk band is for its $15 ticket prices, I found a small article on the Circle Jerks. Remember them? The article told of how these back from the grave punkers had recruited Debbie Gibson to sing for them. That's right, Debbie Gibson!! Remember her? She used to be a bubble gum pop performer in the 1980's with mega-hits like *Only in my Dreams* . I can understand why her PR people would try to have her sing for a punk band, but what were the Circle Jerks thinking? What's next, a Descendants reunion with Paula Abdul as lead vocalist?

There is a place called Konocti Harbor not far from where I live. Here famous relics of previous decades come to perform, relics like Cheap Trick, Journey, Pat Benatar, etc. I feel sorry for has-been punk bands like the Circle Jerks that there is no Konocti for them, but I do not think the scene should serve such a purpose. People like Pat Benatar know their careers are dying; they have no scene to turn to, no community, just people who want to pay a few bucks to look at the junk one more time. On the other hand, our scene is one of vitality, life, and evolutionary change. As such we should choose not to have our energies drained from us by bands that refuse to die; bands that are back because they smell a new opportunity; bands that belong in the scene as much as MC Hammer. Give them the boot!

U can't touch this!

PS. I've had it brought to my attention that Pepsi-Co may have agents that are reading MRR and that this company wants to connect itself to the scene. This might be of particular interest to corporate butt kissing collaborators out there: contact Frito-Lay or Taco Bell immediately, who knows an endorsement might be in your cards.

choppin' onions

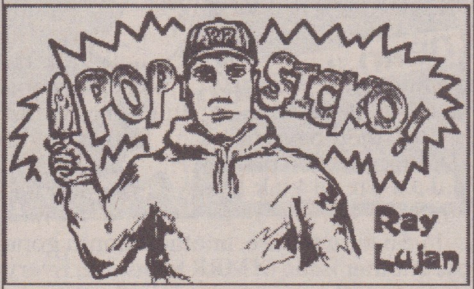
matt average

I've had about three hours of sleep in the past couple of days. From my view point at this moment, everything is shit. Without getting into the personal, because it's none of your business, I'll keep this vent on a level we can all relate to. I'll try to keep this short. I think about the current state of punk a lot, I've spent a good majority of my life in it, it's hard not to think about it. I think the current state of punk sucks. How many bands can there be that rip off the last band, and the band before them? "So and so's band sounds just like Swiz!" That's nice, I'll stay home and listen to a Swiz record then. "They sound just like NoFX!" Uh, well that's too bad. Why can't they sound like themselves? Maybe people are just afraid to take a chance and create something of their own, something that may be remembered. Clone band's are way fucking boring. Easily forgotten. Waste product to place in our landfills. In ten years from now, when you look back on the '90's, how many bands from this decade will you remember? Accept no imitations. I'm also tired of watered down alternative bands being called 'punk'. Ooohhh, so they may be on an independent and play punk clubs, but that doesn't necessarily mean they're punk or hardcore. A band could sound like 10,000 Maniacs and all the edge kids will call 'em hardcore. What gives? Get real, you're just like your parents and the music they listen to. Safe and boring. But, the thing that makes me shake my head in disgust the most, well not the main thing, but if punk is radical, then why is the only issue people rally around is whether or not some shitty college rock band is signing to some major? How many punk bands do you really see on Mtv or hear on the radio? Image doesn't mean shit. We're talking music. Quick! Time's up. I look at all these bands signing as a backed up toilet getting a plunger treatment. Get that shit outta here! But if punk is a 'radical' movement, then why don't we hear more about how fucked up this system is, how we're being manipulated by the media (not just the mainstream media, but the underground media is guilty of this also), or how it's virtually impossible to get ahead in life, to get out of the rut you were born in, how much control do you have over your life... These thing have more bearing your life than some shitty band with funny haircuts on Mtv. I guess it's easier to look the other way, but how long do you want to be played like a chump? If you're not angry at what's being done to you, then you must be dead...

Now, without further ado...

BADGEWEARER "A Toy Gun In Safe Hands" LP - Records like this make me consider the possibilities of a god. These guys remind me of the MINUTEMEN with a darker twisted edge. Some songs are catchy as hell with a noodely bass snaking around the raspy guitars and drums, with trumpets and bugles making appearances here and there, while some songs have an improv feel. This music demands your attention, so give it to them. Amazing stuff. A co-release from;)Amantia, Etxeparia, 64 240 Urcuray, France) and (Guided Missile Records, 69 Dorset Rd., London, England E7 8PR (Guide 5)). EL SEESAW "Half A Dozen Conspirators" EP - Chaotic noisy 'Gravity' style mess, musically and packaging. Drop $3.00 to; (Riot Nrrrd, 5543 Shoreview Dr., Palos Verdes, CA 90275) TRUE HIGH FIDELITY "Senator / The Legend Of Six Fingers" 7" single - A combination of Ebullition and Gravity style noise, only subdued. This is okay, but so many bands sound exactly like this that this is lost in the ever deepening sea of copy cat bands. (Energy Network, 206 Montgomery Ave., Oreland, PA 19075) NOTHING LEFT TO GRASP "The Monotonous Beat Of Nothing New" EP - Intense, extreme, sheer, what have you. These are just a few words that best describe this band. From the beginning to the very end this band blasts the listener with intense hardcore that has a '90's prog-flavor. From all out attacks to calmer bits, this is great. The vocalist sounds like he's ripping his vocals chords to the point of no return. Check this out by all means. Comes with a huge fold out booklet of lyrics and thoughts from the band. (Emotion X Records, Mark Raboldt, Bottgerstr. 9, 07907 Schleiz, Germany) KARP/RYE COALITION split 12" - Does either band need a description? I didn't think so! Go out and buy this vinyl gem already!! (Troubleman Unlimited, 16 Willow, Bayonne, NJ 07002) ZAO/OUTCAST split EP - Here's the first release from new label, Steadfast, and it's definitely starting off on a good foot! ZAO have only one song, "Flight", which is a combination of crunchy speed modern hardcore with calm parts that accent the mayhem, rounded off with intense vocals. They may have a full length out soon. OUTCAST play straight-edge metal-core that's extremely rhythmic, while being heavy at the same time. Two songs, one personal, the other questioning the fate of the planet. Send $3.00 to; (Steadfast Records, Matt Traxler, 1129 Middle Ave., Elyria, OH 44035) ROOSEVELT'S INAUGURAL PARADE "Darkened Sky/Vendor" 7" single - Post hardcore with tempo change and dual male/female vocals. "Darkened Sky" is a dark affair that's somewhat quiet, and "Vendor" goes the more crunchier route with a touch more speed. An okay record at best. (Initial Records, PO Box 251145, West Bloomfield, MI 48325) THE NORMAN MAILER GROUP "Moody/Supernova" 7" single - I really wanted to like this after hearing nothing but good things from a few people. But this is boring! Both songs drag on forever with a directionless feel and the dual vocals annoy to no end. The best thing about this record is that it was only two songs. (Monumental Records/Dischord Records) SPARKMARKER/MYSTERY MACHINE split 7" single - Both bands get one song each, and the material is of exceptional quality, which will only make you want more. SPARKMARKER are just as good as ever, if not better. Tempo-changes, crunch, chaos all rolled into one. I never heard MYSTERY MACHINE before, but their song "Mouser" has me seeking out more. They kind of remind me of VERSUS, only more adventurous. Excellent music indeed. (Landspeed Records, Box 386, 1027 Davie St., Vancouver, BC Canada V6E 4L2) and last but certainly not least we have a 7" single from LIJIMA "Hi/Whole Pie" - Formerly known as RUGBURN, but whatever, this band is really good. The songs are wound up tight with excellent instrumentation and great vocals, varying tempos creating an aggressive yet atmospheric sound. This is one of those bands that people *should* be talking about. Only two songs, so fix yourself a lunch, pull up a chair next to the stereo and spend the afternoon flipping this record over and over on the turntable. Time well spent. (Reality Control? Records, 5970 Birch #2, Carpinteria, CA 93013)

Send your records in for future columns. Thank in advance. Until next time...



Well, I got a bunch of new releases and a few not-so-new releases. Shows have been dead around here because of the winter and holiday thing even though it's sunny outside. But enough weather, let's talk tunes.

First up is the JOHNNY BRAVO "She's Walking Out Again" EP on Lo-Mag Music (114 South Street, Hingham, MA 02043). A great second single in the Swingin' Utters/Undertones vein. Three tunes including a classic A-side. Raspy but listenable vocals, great slightly raw production, and cool cover art. What a deal. The TRAVIS CUT "Not To Blame" EP on Damaged Goods (PO Box 671, London, E17 6NF, England) is another cool release from this UK trio. Energetic pop punk in the early Mega City Four/China Drum vein. There's always been a lot of great pop punk stuff from the UK and abroad that goes pretty much unnoticed over here. If your growing weary of Green Day and Screeching Weasel clones seek and check this stuff out. Another band from over that-a-ways is GIGANTOR. Straight outta Germany, their "Atomic" CD on Lost & Found Records (Bunteweg 1, 30900 Wedemark, Germany) is awesome well produced pop punk. Although these guys probably used to consider themselves a Dickies tribute band, they blow away anything the Dicksters have done in years. Packed with awesome originals (being known for an awesome cover tune or two in the past) this is one of the year's best full-lengths. Also on Lost & Found is the SKIN OF TEARS "Shit Happens" CD. Very strong NoFX type stuff that is a notch above the other NoFX clone bands. More good production and great tight guitar work as well as a bitchin' cover of "Boys Of Summer". Last up in the "Europeans are our friends and can play some blistering pop punk too" trilogy is the GLORY STRUMMERS "E.S.D." CD EP on Riot/Clone Records (PO Box 2795, London, NW10 9AY, England). Rockin' old school-ish Brit punk with a sound similar to the early Manic Street Preachers. Four tunes including a Billy Bragg cover. How cool, even Rancid sings about Billy. Major cool points. A strong release from a band that got diss'd for it's over-use of the "ion" suffix in the regular review section. Picky.

Next is the "bands that sound like Samiam" part of the show, er I mean column. The BADGER "Unhappy Life" EP on Abridged Records (PO Box 1888, Clute, TX 77531) is full of Samiam type guitar riffs and vocal stylings. Quite good actually. With Samiam being one of my local faves, this strong release could do no wrong. The SLAP OF REALITY "Drowned Out" EP on Skene (PO Box 4522, St. Paul, MN 55104) is more emo pop core stuff that sounds like a heavier Samiam. Amazing resemblance in the vocals. If these bands ever start breaking up and trading band members it could be like the heavy metal swapping frenzy of the 80's. At least we won't have Ronnie James Dio to kick around anymore. A good EP none the less. Next up is the JIMMY EAT WORLD/EMERY split 45 on Ordinary (PO Box 2457, Los Angeles, CA 90078). Being a Jimmy Eat World enthusiast, this was sure to get a mention. One of the best emo pop punk bands around, it's only a matter of time (and exposure) before these guys really catch on. Great instrumentation by these guys. The loud/soft thing done with many surprises thrown in. Yet another strong tune. To the guy who wrote me for Jimmy Eat World's label's address it's Wooden Blue Records, PO Box 1147, Tempe, AZ 85281. I spaced until now. Emery is a bit weirder sounding but sure to please the emo crowd. SMALL DOG FRENZY, who put out a cool 7" a couple years back, have a new EP "Private Live Grenade Collection" on Audio Concept (PO Box 44144, Denver, CO 80201). This is more groovin' than their first EP. Heavy rhythmic stuff that falls into the emo pop core vein. An almost Screw 32 type sound with a cool middle Eastern riff tossed in. Decent stuff.

Next up are some re-issues on Grand Theft Audio (501 W. Glenoaks Blvd., Suite #313, Glendale, CA 91202). Although my tastes may have mellowed a touch since my younger more hardcore days, hence the constant hazing from 90's fresh cut Mr. Roehrs, I'm still a sucker for this classic old stuff. The SIN 34 "Die Listening 1981-1984 A.D." CD is great gal singer hardcore from SoCal. A collection of demos, live stuff, comp tracks, and a radio interview done by Mr. Yo himself from 1983. I hope the 7" and LP come out on a future re-ish. I wonder if all those grown up punk guys are still in love with Julie. No comment. Also out is the RED SCARE "1982-1988 As Promised" CD. This is goth-punk from SoCal. featuring the late Bobbi Brat. This includes everything previously released, some unreleased stuff, and some live stuff. A hardcore Souxsie I guess. The LOST GENERATION "Punk This!" CD covers this Connecticut band's 1983-1986 output. These guys range from punk rock to hardcore. This has a more East coast feel in the vocal department, still classic old stuff. Last up from Grand Theft Audio is the REBEL TRUTH "Everybody Hates Everybody..." CD. Forty tracks mostly unreleased. This is early 80's NoCal. punk with a more roots guitar feel. Like a punk Mission Of Burma but this is also "Not So Quiet" era sounding at times. All four of these are must-haves for punk historians on a tight budget. More re-issues next time round.

The PUGGLE "Who Needs You" EP on Less-Off Records (57 Baldwin St., Bloomfield, NJ 07003) is great pop punk in the Bubble Boys/Weston vein. Although their 1st EP didn't do it for me, this has four strong tunes that won me over in no time flat. Love song stuff for you mushy types. Very cool. The SPROCKET WHEEL "Around My Feet" CD (164 4-6-4 Minamidai, Nakano-ku, Tokyo, Japan) is great amateur-ish pop punk that wanders all over with sloppy vocals and playing. All the spirit of the early Gilman scene on this mighty 3" CD. Maybe Japan is ready to make its mark on the pop punk community? Fun for days. Long time punk poppers THE VACANT LOT have a new LP "Shake Well" on Shake Records (598 Victoria C.P. 36587. St-Lambert, Quebec, J4P-3S8, Canada). The usual catchy punk pop and power pop from these guys who are a frequent reference point in my reviews. Along the ways of Sicko, this sounds pretty damn strong compared to the rest of their many releases. The VANCOUVERS "Assorted Cookies" LP on Mojave Records (PO Box 50308, 28080 Madrid, Spain) is punky pop with some hard to pin down influences. Somewhere inbetween the Pixies and later slick Damned stuff. I told you. Energetic but not punk, but not straight forward either. Quirky? Still a fine long player with good variety.

No Popsicko column would be complete without the wimpy crap. Sin 34 and Lost Generation fans please exit quietly. OK, break out your button up sweaters and your lunch pails. The RED CHAIR FADEAWAY "Kingcup" EP on Candy Floss (130 Sutter St., 5th Floor, San Francisco, CA 94104) is classic UK gal pop with a mellow Sarah feel, only with a more cheer-ee lush feel. Lush being the texture not the band. A label that continues to put top notch twee stuff. The JACK AND THE BEANSTALK "Gram Parsons" EP on Spinning Top Records (PO Box 7716, Cloisters Square 6850, Perth, Australia) sounds like classic pure/power pop a la The Plimsouls or 20/20. Three summer tunes along the ways of the Revelers too. Good jangly stuff. Last up is the MOPED "Turkey" 45 on Summershine (PO Box 23392, Seattle, WA 98102). This New Jersey combo's 7" has a great gal singer A-side in the Tiger Trap/Heavenly vein while the flip has a guy singing on a more fuzzed. A double A-side if you ask me. Two great indie rock tunes from a band that is new to me. A classic single here.

Well that's enough tune talk for now. Bye.

DEMO-LISHED!
Jason Beck

So here we are, another month gone by, another issue of MRR to peruse. Every year, something really bad happens to me between X-mas and March. Last year my appendix exploded and my cat died. This year my rent has gone up quite a bit and nature proved its superiority over man's inventions when my car met a tree and lost. There's nothing like having to deal with insurance companies and used car dealers while walking everywhere you have to go to start the New Year off great Conroe, being a large small city--about 37,000 rednecks, er, I mean people is the population--luckily it's just a 20 minute drive to Houston, has absolutly no mass transit system. By the time you read this, all of that should be taken care of, hopefullly, because it will be February, the month Ronald Reagan was born in and Sid Vicious died in (not to mention the month of the World Trade Center bombing, the Koresh siege began in, and of course the St. Valentine's Day massacre and the Buddy Holly airplane crash. Anything else? Oh, yeah, Yoko Ono was born thjs month. Maybe we should all stay in bed during Febuary), and time enough for me to have fought out all the bullshit with all the companies.

One thing, though, people were busy over the holidays, recording their demos and I got a good bunch for you this month. We start out with PUBLIC ALLEY 414, who remind me a bit of the DESCENDENTS. They do that emotional collage punk thing, but with a much more serious attitude. 5 songs in all, decent production. 431 Riverside Dr. Apt. 2E/ New York, N.Y. 10025. Now, I have a confession to make: I liked most of the Mystic records bands. DR. KNOW, ILL REPUTE, FALSE CONFESSION, RKL, NOFX (those last 2 sounded a lot better on the Mystic releases than they do now. I still think NOFX should redo all the old Mystic songs on a CD and call it "So What If We're On Epitaph?". Everytime they play in Houston tons of people yell out for "Live Your Life", but they never play it. But I digress..).This next band, THE SURLIES, would have fit in on Mystic perfectly. They have that generic hardcore with flourish sound- good stuff, folks. Not thrash or crust, but pure hardcore. Check it out. 7 songs, good production. 1710 Central Ave. SE/ Albuquerque, N.M. 87106. THE ASPECTS play straight edge hardcore, but mix the usual straight edge sound with some new punk sounds. But don't despair, straight edge fans, it still has the sound you want to hear. Pretty good. 7 songs, weak production. 712 Dripping Springs Rd./ Edmond, Ok. 73034. ENTROPY, on the other hand, take your head off with their mean guitar sound and crusty attack. They're a bit more metally than most crust bands, and don't follow the trend exactly, which is good. If you like stench and crust, this is the shit! 21 songs, great production, get it at: 35 Eliab Latham Waye/ East Bridgewater, Ma. 02333. THE PINHEADS are another pop punk band in the BAD RELIGION mold. Fast and melodic, they play it well, so if you like that sound, pick this up. 12 songs, decent production. R: Desembargador Motta 3456-02/ Curitiba-Pr Brasil/ 80430-200. THE GRISWOLDS also play melodic hardcore, but they don't sound like anyone else in paticular. That's not to say they're really original, but they're competent musicians, and will appeal to most fans of slower melodic hardcore. 3 songs, decent production. 978 E. High St. Apt. Al/ Pottstown, Pa. 19464. JAKKPOT play that old style punk with a decent amount of snottiness and style. If you like the late '70s punk song, I like these guys better than most. 4 songs, good production. 802 S. Broadway/ Baltimore, Md. 21231. NIGEL 6 play extremly melodic and fast hardcore, once again with some BAD RELIGION overtones, and a slight ska influence in places. 5 songs, good production. 24 Magnolia Hill/ W. Hartford, Ct. 06117. IOWA HAWKEYE plays steady, fast hardcore with gravelly vocals (sort of like the MEATMEN) and tight songs. They do a good job with it, and should appeal to most hardcore fans, especially the ones who loved the hardcore of the mid '80s. Good stuff. 7 songs, good production. P.O.Box 42213/ Portland, Or. 97242. THE DEAD END KIDS have released their 2nd demo, and on this one they've gone a little more melodic, kind of in the CIRCLE JERKS range of punk, with a lot of rock influences and stuff. But they still let loose at times, and do a pretty decent all around punk tape. 9 songs, good production. 918 Jacaranda Dr./ Lady Lake, Fl. 32159. Last, but certainly not least, we have HIROSHIMA 22, who play extremly fast, extremly distorted crusty grind with vocals that sound kind of industrial. It takes a little getting used to, but it's great stuff. 11 songs, good production. 15 Bay 17th St./Brooklyn, N.Y. 11214.

That's it for this month, as usual, send those snotty punk and hardcore releases to me at: P.0.Box 2584/ Conroe, Tx.

77305.

STRANGE DAZE
COUNTDOWN TO THE MILLENNIUM
John J. Kohut

Mystery Mink Subs, millions of dead butterflies, PHPH You, "Softfoot," New zoo death, $7 termites, Pray for rain, Hoaks Hoax, weird opera death, lanky man in a suitcase, watch where you spit and please, please, don't rock that soda vending machine.......

How Trends Start

In mid December police in Canton, Massachusetts, were on the lookout for the "Soft Foot" burglar, so named because he enters homes (29 so far) while the owners sleep and manages to cook such meals as spaghetti or frozen pizzas without waking them.

At the same time police in Hyde Park, New York, arrested a cooking student from the Culinary Institute of America who broke into a house, stole items from its kitchen, left to stash them and returned to the home where he proceeded to fall asleep in a spare bedroom. His snoring woke up the homeowners who called police. He was still asleep when they arrived.

A 31-year-old pickup truck driver in West Virginia was killed while driving when he opened his door to spit tobacco juice and hit his face on a rock. [The injured passenger related the circumstances of the accident to police.]

A court in Denmark ordered Pia Agergaard to pay a fine of $91 per week because she refuses to change the spelling of her son's name - "Christophpher." She had been paying a fine of $18 per week since the court's initial 1989 ruling that the use of "phph" is illegal.

When Will They Rise?

In December a Calcutta schoolteacher shot a monkey that had entered his garden, seriously wounding the animal. It managed to make its way to a nearby police station. Concerned neighbors transported it to a clinic where it died. When the monkey's body was then returned to the police station, more than 50 monkeys, described as "furious," gathered outside the building and proceeded to shriek for hours.

Alexander Solzhenitsyn refused to vote in Russia's parliamentary election in December, calling the election system "unjust, unfair" and one that "does not allow the people to express themselves." Said the famed dissident, "In fact, such a system gives the people nothing and can give the people nothing."

Since October Singaporeans have enthusiastically embraced the new fad of eating termites, believing that they relieve headaches and muscle pain and are an overall cure-all for good health. Sold in a coffee shops, the insects can cost up to 18 Malaysian ringgits [$7] for a queen termite two inches long. Consumers eat them live, dipped in alcohol or preserved in rice wine.

Sweden announced that during the 1980s and early 1990s foreign submarines violated its waters more than 6,000 times. Although it confirmed that in some cases its navy sonar had mistakenly misidentified minks as underwater vessels, it stressed that those incidents were very few in number. The identity of the foreign subs remains a mystery.

Kinder Gentler Nation

Police in Hemet, California, arrested a 33-year-old man, charging him with public drunkenness and allowing a juvenile to drive his car. Too drunk to drive home, the man told his 12-year-old son to take the wheel of his pickup truck. When police began pursuit, the man told his son "not to stop, just slow down and drive home." Police chased the truck home at 15 m.p.h. When they discovered a bag of methamphetamine in the man's pants, he replied: "No way. These aren't my pants. They're my girlfriend's pants."

Millions of monarch butterflies were killed in late December when cold weather and snow hit the mountains of western Mexico. Preliminary estimates are that at least 30 percent of the 50 million to 60 million monarchs that migrated there from the U.S. and Canada were killed in the event and the total could rise to 20 million dead.

The U.S. Consumer Product Safety Commission has succeeded in getting soda vending machine manufacturers to put new warning labels on all machines warning users not to rock them in the event their soda does not drop out as expected. According to the CPSC, at least 37 people have been killed and 113 injured in accidents in which they tipped sodas machines over on themselves. The machines, which can weigh almost one ton, can be deadly if toppled.

One man was killed and one injured at the Calcutta zoo on New Years Day after they decided to put a marigold garland around the neck of a 13-year-old male Royal Bengal tiger named Shiva in celebration of the holiday. The two men, who had been drinking, entered the tiger's enclosure by crossing a moat. About 1,000 people witnessed the event.

Update

Cincinnati Municipal Judge Leslie Gaines, 50, who first caught our attention in 1994 when he claimed to have seen the face of Jesus in a pillar at the courthouse, has decided to resign his post to become an evangelist and motivational speaker.

On New Year's Eve all Greek Orthodox churches on the island of Cyprus held mass prayers for rain to end one of the driest winter's in Cyprus this century. On New Year's Day heavy rains began and were expected to continue through the week.

Birdie Jo Hoaks, 25, was sentenced to one year in jail for pretending to be a 13-year-old boy who claimed to have been abandoned by his parents at a Salt Lake City bus stop one week before his birthday on Christmas Day. Officials said that Hoaks had pulled similar hoaxes in eight states.

Calling Judge DeSade

The California State Assembly's Public Safety Committee passed a bill that would allow judges to order that graffiti vandals be spanked with a paddle in the courtroom with up to 10 strikes of the paddle.

Latest Not Dead Yet

Mortuary workers in Huntingdon, England, alerted a doctor after the body bag they were lifting into a refrigerator appeared to be alive. 61-year-old Daphne Brooks, declared dead hours earlier, was recovering in a hospital.

As part of a campaign to crack down on overcrowded vehicles, police in Zimbabwe stopped a 75-seat bus with 153 people on board. Eight people sat on the roof while the others were crammed inside "like sardines," according to police.

Richard Versalle, 63, a tenor with New York's Metropolitan Opera, suffered a fatal heart attack and died onstage during a performance of the opera, "The Makropulos Case." Versalle, playing the part of a law clerk looking through files, had the attack and fell to the stage from a ladder. He had just sung the words "You can only live so long" when the attack occurred.

You Know Who You Are

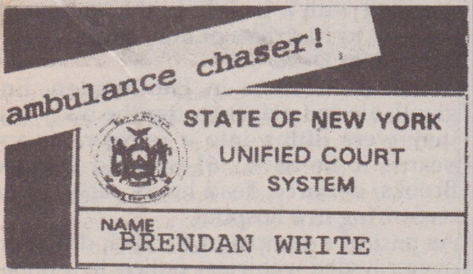
According to a survey by the Times Mirror Center for the People and the Press, only one in four adults followed national news reports very closely over the past five years. Almost half of the 75,000 people surveyed paid little or no attention to the 480 stories the center complied in its news database.

I Hope You Followed This One

A 21-year-old man from Gravette, Arkansas, was kidnaped and held for ransom for four days. During that time his kidnappers kept him in a suitcase on the back seat of their car while they drove through four states. At one point the kidnappers, a woman known to the victim and two men, stopped at a friend's house in Oklahoma. There the 4-year-old daughter of the friend claimed to hear a voice coming out of the suitcase but the adults dismissed her. The 155-pound, 6-foot tall man, described as "lanky," told police that his kidnappers put plastic handcuffs on him, bound his feet with duct tape and packed him in a large, soft-sided, zippered suitcase. According to police, the victim "was more or less complaining about it the whole time, and they said, 'If you don't shut up, we're going to throw you in the river,'" said police. The kidnappers had demanded

$200,000 or 50 pounds of marijuana from the victim's stepfather. On the fourth day of his imprisonment the victim convinced his captors that if they let him go he would join then in a life of crime and that he would immediately commit a felony to prove his trustworthiness. Upon being freed he immediately called police.

Kohut's latest book is Stupid Government Tricks, available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



ambulance chaser!

STATE OF NEW YORK
UNIFIED COURT
SYSTEM

NAME
BRENDAN WHITE

Last month I discussed the role of the law in preserving the economic and political status quo. Nowhere is this more true than in the realm of property law. Property law is essentially the cornerstone of the legal system. As its name suggests, property law provides for the protection and transfer of land and private property. Its basic principles encompass such diverse areas as wills, landlord/tenant relations, environmental issues, and, of course, taxation (which is a part of almost every sector of the legal system). Central to this concept is the belief that all property must have an owner, and that the owner is free to use and enjoy the property as she sees fit (think of your musical instruments or record collections). An exception to this, and a holdover from feudal times, was the concept of "common" property, which was available for the use of all citizens. The modern day equivalent to this is the public park or the extensive federal or state owned property. Nevertheless, private property concepts were taken to ridiculous extremes under traditional "common law," where there were many silly rules that still exist in some form today. All of these rules had as their goal the "efficient use" of property. This view is still widely followed today, as evidenced by the growing movement for "privatization" of publicly held property and the repeal of environmental regulations. Many legal scholars, in fact, believe that all legal disputes should be resolved on a purely economic, or "utilitarian" basis. The nineteenth century English philosopher Jeremy Bentham considered these principles crucial to "law" itself. "Property and law are born together, and die together. Before laws were made there was no property; take away laws and property ceases."

This leads to the question of squats. I have been to many squats in Europe, but (at least in my experience) they have not been met with nearly as much tolerance in the United States. Recently, however, a state judge in my hometown of New York ruled in favor of a group of squatters in N.Y.'s East Village. The basis for the judge's decision was the concept of "adverse possession." Adverse possession is one of the first things anyone studies in law school, since it is a good way to understand the nuts and bolts of property interests, but it is rarely encountered in actual legal practice. The idea behind adverse possession is that if a property owner "sits on her rights," another party may come along and claim the property for himself. The requirements for adverse possession are pretty demanding. The adverse possessor must have continuous possession for a period specified by law, usually ten or twenty years. Furthermore, he must occupy it openly, so that an owner can be on notice that someone else is on her property. At the same time, the adverse possessor can't be on the property as part of an agreement with the true owner (ie. a lease). A number of different parties may adversely possess the land consecutively, so long as the "chain of possession" remains intact.

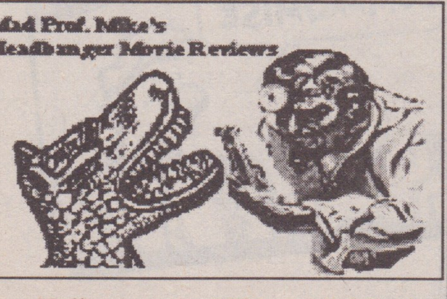
For obvious reasons, an owner generally will not sit back while someone else occupies her land. Most owners have paid a good deal of money and will want to maximize their investments by renting it out or using the land themselves. However, in cases where the owner is a government (such as a city), adverse possession becomes a greater possibility. In the case of *East 13th Street Homesteader Coalition v. Wright*, the City of New York owned a great deal of buildings as a result of the original owners' failure to pay property taxes in the 1970's. Most of these buildings had fallen into disrepair and the city allowed them to remain unoccupied. In approximately 1984, as a result of the serious shortage of affordable housing in New York, squatters began to occupy these buildings. They quickly organized and began to make extensive and noticeable improvements to the buildings. Although the city would periodically crack down on these new residents, ultimately the squatters established themselves and remained for over a decade. This past summer, the city began its most serious crackdown yet. After a long struggle, the squatters were removed and the city established an outpost on the block. The city announced plans to gut the buildings and replace them with low income housing. The squatters, represented by the Center for Constitutional Rights, brought an action seeking an injunction which would prevent the city from removing them from their homes without permission from a judge. At the center of the squatters' argument was the rarely used doctrine of adverse possession (New York has a ten year possession requirement). To everyone's amazement, the argument proved convincing to Justice Eliot Wilk. This appears to be the first successful use of adverse possession by squatters against a municipal property owner. However, observers were quick to point out that the ruling is subject to appeal and that a higher court will probably overturn the decision. The city emphasizes that squatting is illegal trespassing and therefore is not protected by adverse possession laws. Furthermore, they argue, publicly held property is subject to different uses than private property and should be treated differently under the law. Justice Wilk pointed out, however, that there is a difference between a city park and a building which the city owns as landlord for the purpose of collecting rent. As of this writing, it appears that the squatters of East 13th Street have a victory.

What are the "real world" consequences of this ruling? At this point they are unclear. Governments, reluctant to surrender their rights to property, will probably react faster and more forcibly to illegal occupation, thus making it more difficult for squatters to meet adverse possession requirements. Potential squatters must also remember that they face the risk of possible criminal prosecution for trespassing. This is a difficult charge to defend. One group of Washington, D.C. squatters attempted to use the defense of "necessity" after having broken into several abandoned cathedrals in order to find shelter. The necessity defense allows the defendant to get off if the reason for the crime (ie. homelessness) outweighs the harm of the crime. However, courts will not accept this defense if there are any other feasible options, such as homeless shelters. For this reason, no squatters have been successful in using the necessity defense. Another defense that has been attempted is the constitutional guarantee that the government will not deprive a person of property without "due process of law." This means that they can not just walk in and take someone's property without first holding a hearing. However, since squatters technically have no "legal" interest in property, courts have ruled that they are not entitled to due process protection.

This leads to another question: Suppose a group of squatters is able to get title to a piece of property by adverse possession. At this point, they would technically become the legal "owner" of the property and would be entitled to the legal benefits of property ownership. However, at least in theory, they would also become liable for, among other things, property taxes. How this would work itself out remains to be seen, although it is likely that many squatters would lack either the financial ability or the inclination to cooperate with the government. Although the case of the

13th Street squatters may be limited in its overall benefits, it highlights the good and bad aspects of property laws in the United States, and gives us cause to optimistic about the potential for evolution and flexibility in one of the most firmly established areas of the law. I'd like to acknowledge that I found much of the research for this article in "Homelessness and the Uses of Theory: An Analysis of Economic and Personality Theories of Property in the Context of Voting Rights and Squatting Rights" by David L. Rosendorf, published in Volume 45 of the University of Miami Law Review, pp. 701-35 (1991), available at a university library near you.

P.S. I wrote this column in mid-December, and it is now January. Yesterday, a New York City Firefighter was killed in a fire that apparently was started by a Jamaica, Queens squatter. The abandoned building had long been a hangout for drug users. Although the fire was accidental, the tragedy offered New York mayor Rudolph Giuliani an opportunity to denounce squatters and squatting in general. It also offers a glimpse at an aspect of squatting that is frequently far removed from the political spectrum. New York's best known squats are found in Manhattan and are widely perceived to be centers for anarchist or progressive groups, drawing people from throughout the United States. In fact, there are many squats located in predominantly nonwhite areas in the outlying boroughs. One of the first was organized in East New York, Brooklyn by the Association of Community Organizations for Reform Now (ACORN), which began in the early eighties as a group of illegal squatters in a poverty stricken neighborhood with a severe housing shortage. Eventually the group became an effective force in the neighborhood and began to work with the city to improve the neighborhood through a homesteading program. Other squats have their start as crackhouses and shooting galleries which eventually become "home" to their more desperate users, as was the case in the Queens fire. Anyone interested can find more information in "Squatting in New York City: Justification and Strategy" by Eric Hirsch & Peter Wood, published in Volume 16 of the Review of Law & Social Change, pp. 605-17 (1987-88).



Hello, America!! This is Mad Professor Mike with the Headbanger Movie Reviews!!!!

Remember the opening lines of LOVE STORY? "What can you say about a twenty-three year old girl who died?"

With regard to this week's movie, S.P. Somtow's THE LAUGHING DEAD, I must ask, "What can you say about a movie that's an obscene hybrid of Tennessee Williams' NIGHT OF THE IGUANA and George Romero's NIGHT OF THE LIVING DEAD?"

Horror and science fiction writer S.P. Somtow has cooked up a funhouse flick of frivolous frights and **AMAZINGLY** cheap thrills! THE LAUGHING DEAD is a classic of the "Let's get some guys we know together and make a movie this weekend" school of film making, full of totally gross non-sense that gives one the feel of watching a kid chew with his mouth open at the dinner table. (I mean that in a good way.)

Let's see ...there's the scene where a drugged out bus driver gets his head squished under the wheels of a bus. There's the scene where a priest gets a heart transplant without anesthetic ...and without surgical tools. That's right! It's done barehanded!!!

There's beheadings!!

There's human sacrifice!!

There's nudity!!

Is THE LAUGHING DEAD a good movie? No! Not at all!! Is it a **great** movie? **YES!! IT'S *GREAT* CHEESY FUN**!!! My God!! Any movie that features a climactic battle between two characters who, *for no good reason*, change into Godzilla-type monsters and bash the hell out of each other has **got** to be worth your time!! Any movie that features the lines, "No, Ivan!! Don't be afraid! I'm not a monster anymore!" **has got to be** worth your time!! Any movie that features a brave band of good guys challenging the evil undead zombie minions of the bad guy to a cosmic game of basketball with the universe hanging in the balance **has got to be worth your time**!!!

This, my friends, is what low-budget horror movies are all about!! No apologies, just gloriously CHEAP THRILLS for the sake of cheap thrills.

Did I happen to mention there's lots of cheap thrills?

Also, for you science fiction and horror fans, you can see some of your favorite writers chew scenery and get chewed up by monsters! Forrest J. Ackerman, Arthur Byron Cover, Tim Powers Bill Warren and William Wu all play zombies. Ed Bryant plays the aforementioned bus driver who gets his head squished. Horror writers Tim Sullivan and Wendy Webb play a priest and a nun who have a spoiled rotten kid whose conception has spoiled rotten their vows. And S.P. Somtow himself plays the incarnation of the death god, Oom Sec, in a delightfully nutty cameo in which he chats amiably about wanting to be an investment broker while carving the hearts out of children with a stone knife.

Glorious!

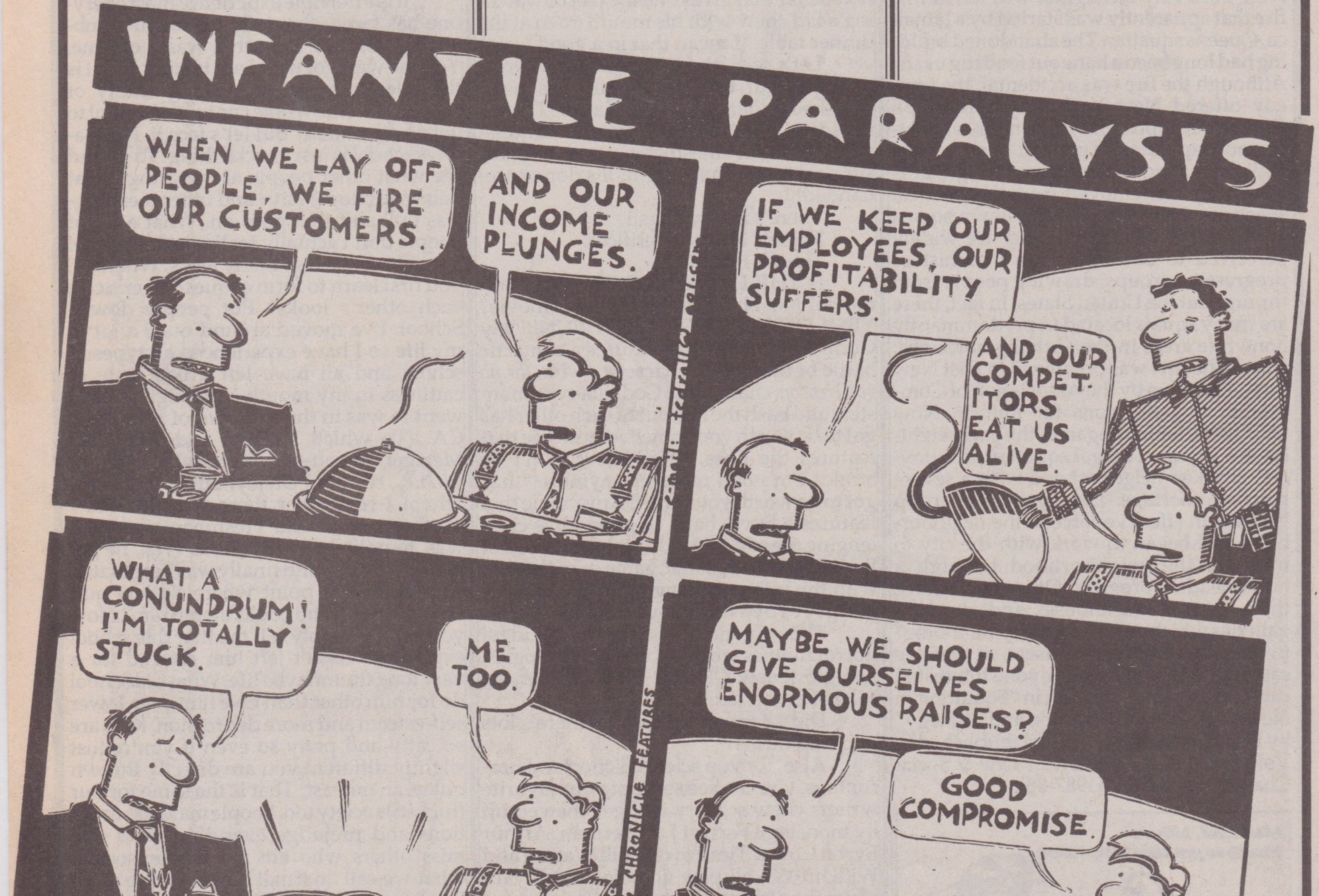
On our headbanger scale of 1-4, S.P. Somtow's THE LAUGHING DEAD gets three headbangs!!!

Later, folks.

GUEST OPINION:
JESSICA GURTIZA

It is a horrible experience most everyone has faced, the daily torture and subjecting yourself to such a waste of time. Yes, the waste of time I am talking about is the relentless and nauseating reality of school. Isn't the whole concept of school to get an education? But let's face it. Now-a-days school is just a social thing. To go and see what other people are wearing, what hairstyle people have and other meaningless bull shit that goes on. What a lot of people don't actually realize is that school damages kids in so many ways. Where do you first learn to form cliques? To criticize each other's looks? Put people down? School. I've moved around quite a lot in my life so I have experienced all types of school and all have left a bad taste of cattiness in my mouth. One highschool I went to was in the shittown of Fallbrook, CA. (To which I might add, Mr. Tom Metzger, the oh-so-wonderful founder of W.A.R., resides.) Oh joy! But in that highschool I remember there was this kid I used to see around Freshman year who was, to politely put it, obese. Well, he got teased so much and finally was humiliated enough to the point where he just quit showing up. Who could blame him? Now you can't possibly tell me that this school experience hasn't left him scarred for a very long time maybe life. What did school do for him other than give him even lower self-esteem and more depression. Kids are so catty and petty so even if you're just slightly different,you are directly thrown out as an outcast. That is the same for our (fucked) society too. People make ass umptions and prejudge everything and dismiss others who are not in our society what we call "normal". And where did a lot of people learn to do this. You guessed it. Most likely school. School is supposed to be an institution of learning. Well, learning we are doing. Learning to criticize, to pick people apart, judge on looks, race, sex, etc. The whole experience of school leaves you numbified and all these years of social circles and wasting of time, maybe something more constructive could've been accomplished. Parents and older folk don't realize or seem to get why a lot of kids ditch or drop out. Maybe some of them do it for the hell of it but most likely a lot of the people who hate school probably have realized how detremental it is and wants to do a deconstruction of the shit we're taught to accept as everyday school things. Who cares if you're popular in school and you have a shitload of friends; Well pat yourself on the fuckin back. Being Mr. or Ms. Winter Ball sure as hell isn't going to truly get you anywhere in life. And if it does would it be something to be so proud of? I don't think so. What are all these cheerleaders and preppies who hang out in packs like sheep (just follow with the herd. Where's the individuality?) who drop people like flys, going to do when there nice secure slice o' popularity doesn't matter in the real world. These are the people who act and speak as groups and would never even think of doing anything by themselves. They'll be lost like

Sylvester Stallone would be in an intelligent movie, without their flock of sheep. The entire hellish thing that is called school leaves me with a tremendous headache and puzzlement and frustration. If I had an answer I would certainly voice it, but I don't. Otherwise I wouldn't be wasting my fuckin time in the shithole or bitching about it in this article. I can proudly say I've perfected the art of ditching and in turn saved some advil in the process. School is a dreaded pit that sucks in all your courage and dignity and spits you out and you're left feeling worthless or petty. I could think of a million more reasons why school has tarnished your intelligence or fucked up people even more than afore mentioned but patience is wearing thin, since I can only talk about this subject for a little while. Because if I talk about school more I will get more pissed off at the whole fucked-up-ness of it all and why should I get all worked up about something that is just a waste of time.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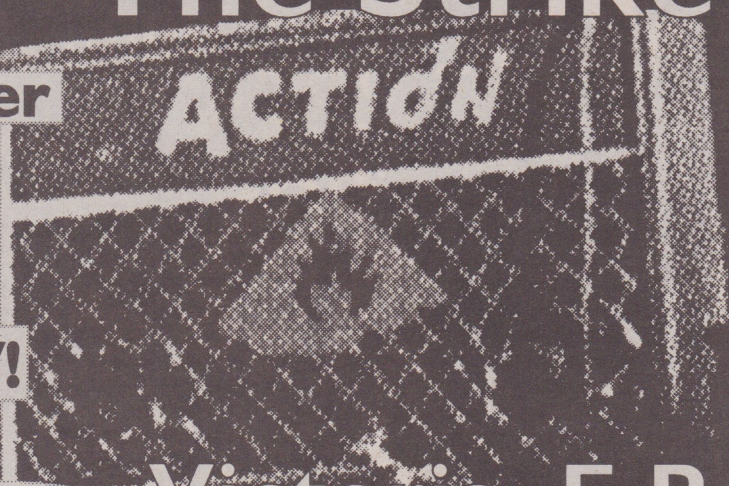

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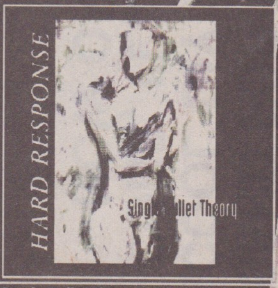

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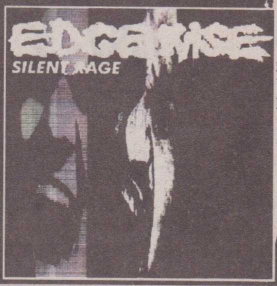

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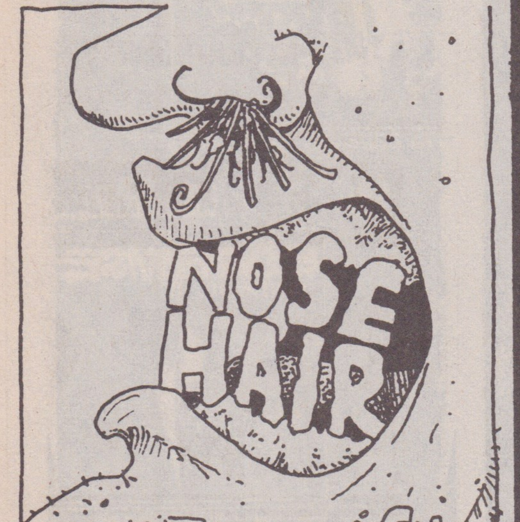
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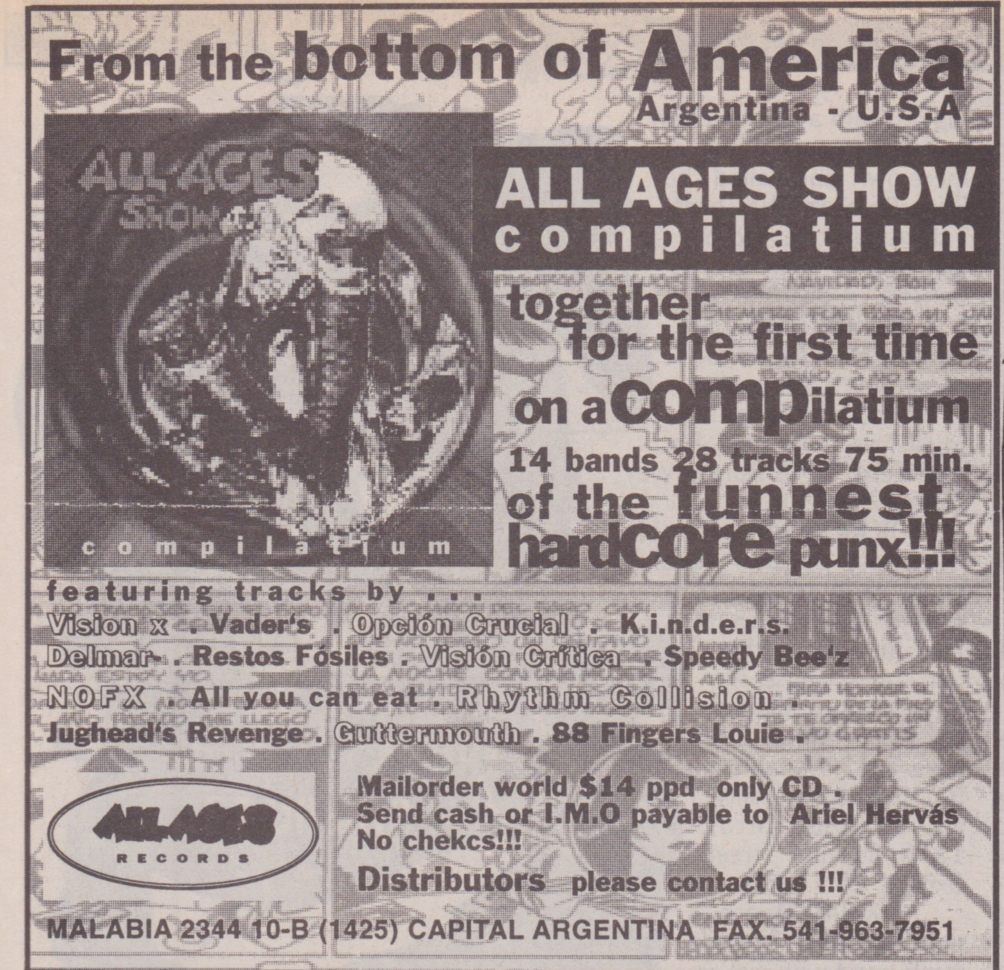

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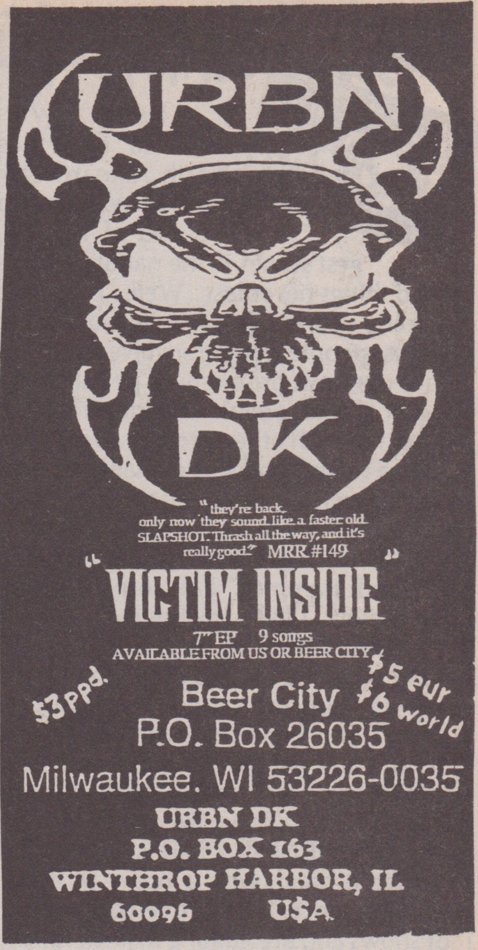

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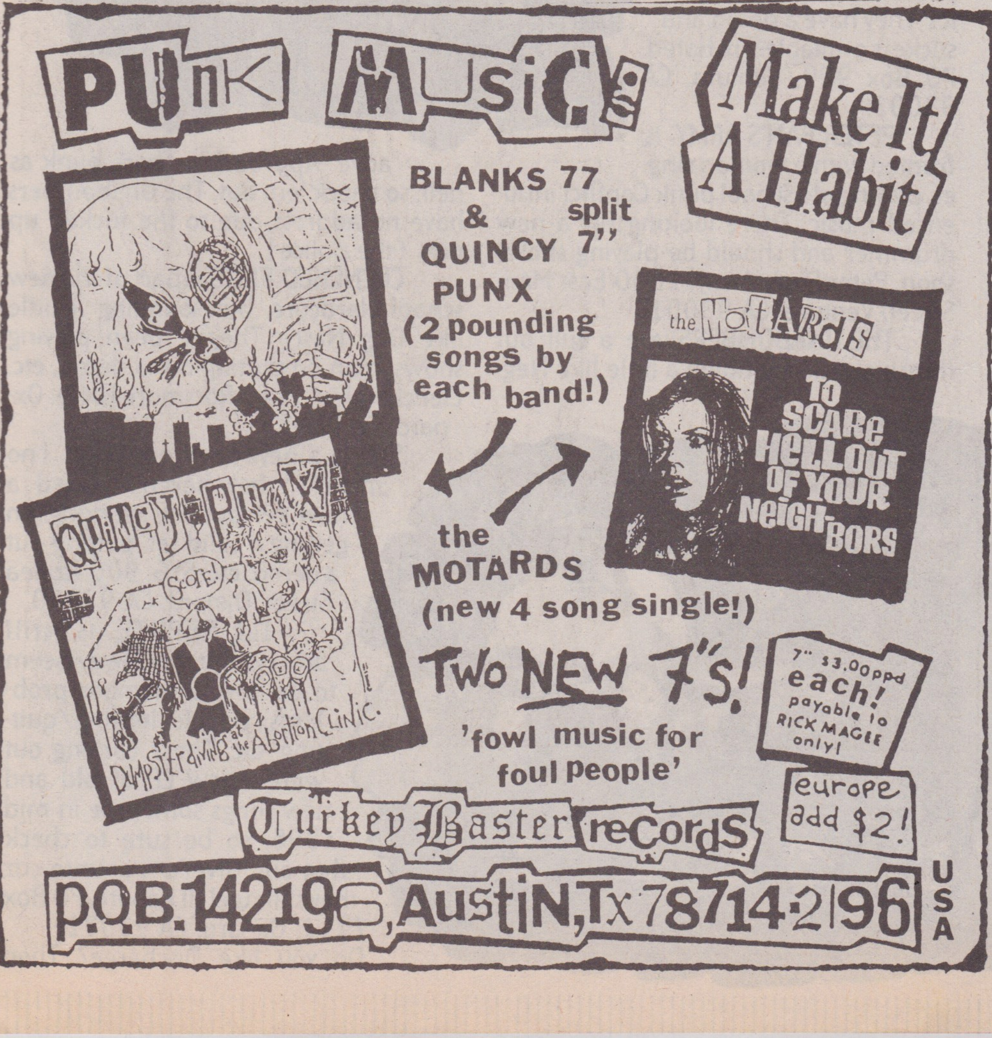

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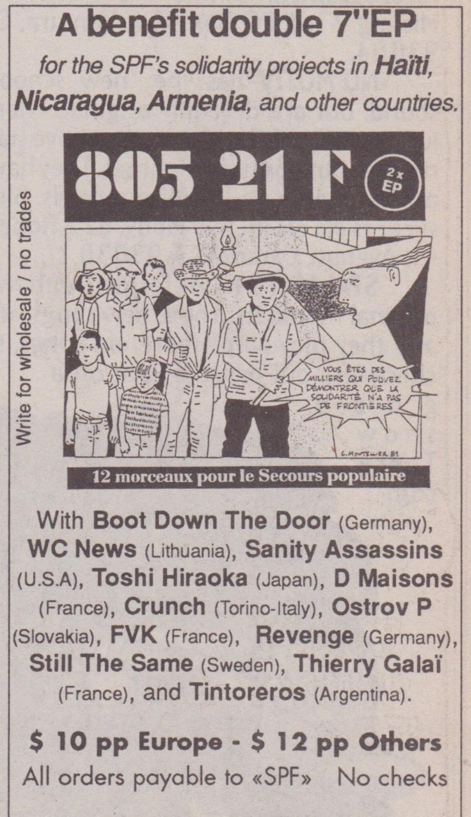

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Scene reports

SOUTHERN CALIFORNIA

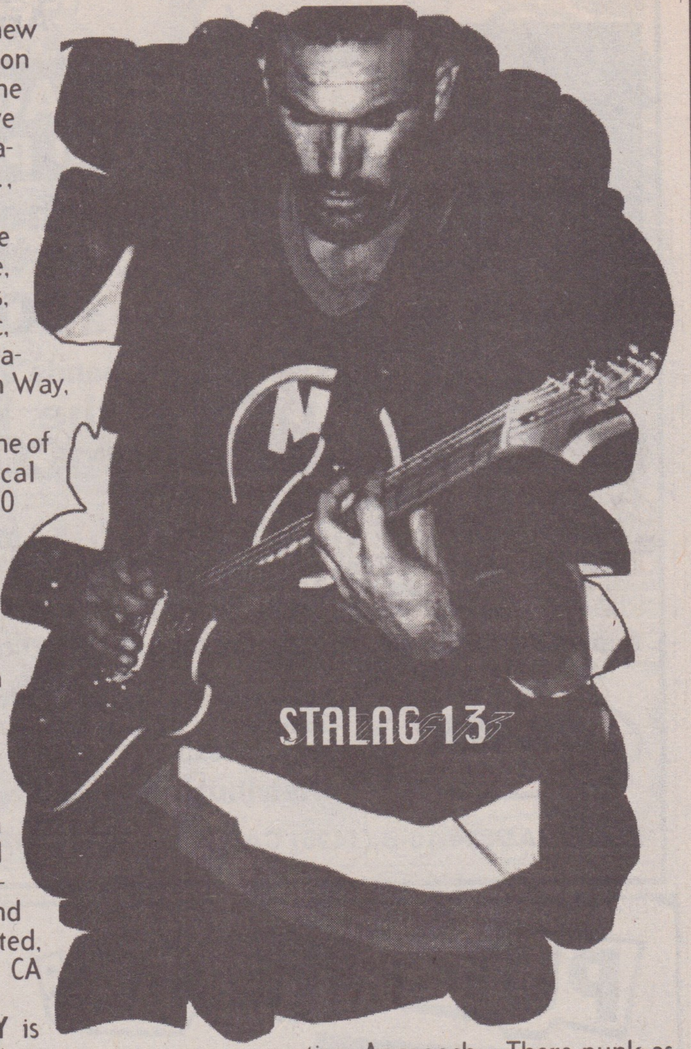
Hello. Welcome to 60 Miles North... Oxnard, California!!! We used to have one of the biggest scenes in the nation, but the good things never last... Well... The scene is going strong again with lots of bands, shows, people getting involved etc. We have our basic problems of people fighting at shows, people thinking there to punk for each other, etc. But overall, we have a really good scene, thanks to a lot of hard work from a lot of people. Please write any of these bands, they would love to hear from you!!! Everything gathered by Fred Hammer. I'm sorry if I left anyone out, I tried my best!!!

BURNING DOG is a new talented band from the Oxnard area. If your into the old Nardcore sound (especially Dr. Know), you'll love these guys. They have demo's and T-shirts available, and there LP should be out in early 1996. Burning Dog, 4601 Olds Road, Oxnard, CA 93033.

THE MISSING 23RD is a great new hardcore band, with a heavy DC Hardcore influence. They've been playing alot of shows and are gaining a quick following. There gonna put out a 7" on It's Alive records sometime in March of 1996. The Missing 23rd, PO Box 554, Ventura, CA 93004.

NO MOTIV has the "new school" sound, but are defentily original. There just starting to play shows, and have had nothing but positive responses. They have a 7" available on It's Alive records, plus stickers etc etc etc. No Motiv, 622 Roderick Avenue, Oxnard, CA 93030.

STALAG 13 has reformed with two original members. There new songs rule and they play all of there old songs, so check 'em out live, they put on a good show. There coming out with a LP of all new material in early 1996 on there own label called The Edge Recordz. They have T-shirts, stickers, etc. Stalag 13, PO Box 7111, Oxnard, CA 93031.



PATIENT ZERO have a heavy Misfits influence, along with Crass politics, so if that's your picnic, you'll love these guys. Patient Zero, 4835 Burson Way, Oxnard, CA 93030.

DICK CIRCUS was one of the most popular local bands, easily drawing 200 people to each show. They just played there last show, 'cause the members have all started other bands. They have a 7" available on It's Alive records, stickers, etc. Dick Circus, 1276 Stroube Street, Oxnard, CA 93030.

FIX-HATED are a tight sounding 3 chord punk band with evil lyrics. They have a demo and stickers available. Fix-Hated, PO Box 999, Ventura, CA 93002.

PETER PAN'S ARMY is fronted with a woman singer, playing old school punk Conflict influenced music. There looking for a new drummer and should be playing shows soon. Peter Pan's Army, 1060 East Main Street, Ventura, CA 93001.

THE UNABOMBERS are a full out thrash attack, sounding a little like Negative Approach. There punk as hell, so check 'em out. The Unabombers have no address due to the fucked up pigs (the police).

CLENCHED FISTS is part of the new school Nardcore, but sounding a little like Dag Nasty. They've been playing shows, plan on putting out a demo, etc. Clenched Fists, 340 Rossmore Drive, Oxnard, CA 93035.

SYG is a new hardcore band (no metal!), they haven't played a show yet but are working on getting a solid set, putting out a demo, etc. SYG, 900 Azalea Street, Oxnard, CA 93030.

ILL REPUTE is still around, but they always seem to be having member problems, people leaving/quitting, etc. There coming out with a new LP of old and new songs sometime in mid 1996, so be sure to check that out. Give 'em a write cuz they still rule! Ill Repute, PO Box 7111, Oxnard, CA 93031.

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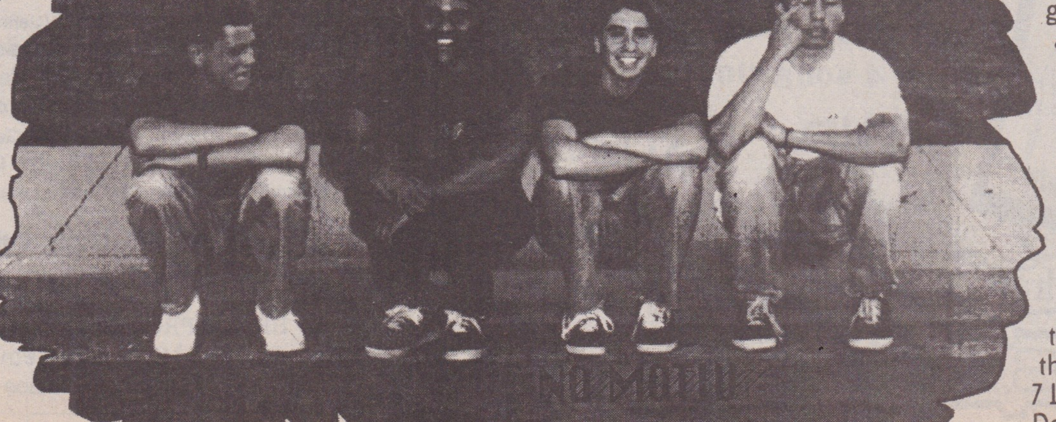


THE MISSING 23RD

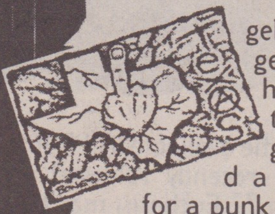
you'll love **EXXON 83**. Cool band with a small following that's getting bigger. Of course they have stickers! Exxon 83, 305 El Medio, Ventura, CA 93001.

IT DOESN'T MATTER is a young band that practice every single day! They just recorded a demo and wanna play shows, so watch for 'em. It Doesn't Matter, 2000 Jasmine Street, Oxnard, CA 93030.

It's Alive Records and ***It's Alive 'Zine*** is run by the same person... It's Alive Records is coming out with a compilation LP of all the bands mentioned plus a handfull more. It's going to come with a big booklet, have info on the scene etc. It should be out in March 1996. It's Alive also has 7 inches available by No Motiv and Dick Circus, $3pp. It's Alive 'zine is on it's 13th issue, which is focused on all local stuff. It's $1pp or four stamps. Stickers and T-shirts are available also. For any info on the Oxnard scene, feel free to write. It's Alive, 900 Azalea Street, Oxnard, CA 93030.

As far as shows, we have a couple cool places to play, which are always all ages, etc. For info on playing in the area, call these guys. **Eddie** Burgos (805) 987-2026. **John** Lyons (805) 968-1447.

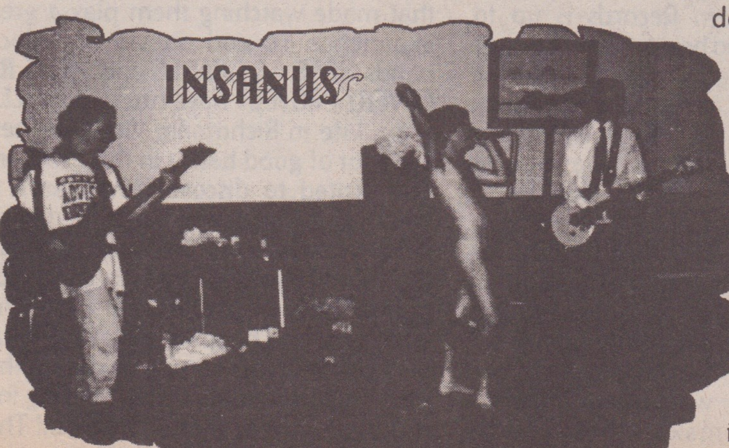
If you're in the area and wanna check out some cool record stores that carry a good selection of vinyl, CD's, etc. **Record Outlet** (805) 650-9895. Beat City (805) 653-5545.



Ahhh..San Angelo. A great place to get away from the hustle and bustle of the every day is a good day for a punk rock show thing. We have worked up to four semi active bands

INSANUS—kinda like Crust meets the New Bomb Turks...punk fucking rock. Dr. Luci Lapslug is prone to get naked and toss free stuff out at there shows! There first 7" EP **should be out now, get this** one—it rocks! Send $3 to Rotting Body Music or Brian Purington (3502 Claire San Angelo, TX 76904..

JILL—Our only pop-punk band,there good-realiy tight. They've already been on a few tours, sold out of there first demo and 7", but they should have their second 7' out now on Spring Box Records, I think. Send $3 To Danny Dunlop, 2625 University, San Angelo,TX 76904.



THE GOREVETTES—Actually, we're from neigboring Ballinger—All You Can Eat's favorite place in the whole world! Together for less than two months, we're still working on it. I don't know how to describe us—once someone compared us to the Dwarves... a demo should be out soon, write for more info if interested. $.

THE CREEPS—This name isn't set in stone, but that's what I heard last. '70s punk/psychobilly three peice. They haven't played out yet, but Tucker and Tim's old band The Orphans were really good.. Send him a kick in the ass, and perhaps he'll get a demo or something going. Tucker Wyatt, 17289 S. Hwy 277, Christoval, TX ah...sorry, I don't have his zip. Send it to me, he'll get it.

We don't actually have a club here—still working on that, but we'll set up shows at hotels, houses, etc. Outdoors, weather permitting...

Zines—Joseph Prestiano has one planned, needs additional material badly, so please write him if you can help with anything: 1105 N. Van Buren, San Angelo,TX 76401.

GOREVETTES

Rotting Body Music does consignment distribution, booking, looking for people looking for bands for compilations, cable access material, radio, zines—send your interview questions (or call) Whatever, we'll do just about anything, we're that bored! Last summer's Loserpalooza 2 featured bands such as **INSANUS, JILL, MOP AND THE RAIN STORM**, SHARON TATE, SUCK, THE CIWI FURS, GOD'S 4 LETTER WORD, NAME, THE ORPHANS, POON DEVILLE, and the allmighty GAL'S PANIC... great turnout, we'll keep you posted if there'll be a chapter 3!

Thats about it. We're alive, we're here and you (yes you) can help. If you're going our way, we cant pay much, can't promise a big turnout, but hey, what the hell—it's punk rock! Write for any info:

R.B.M./ Chuck Foster/ 508 12th St.
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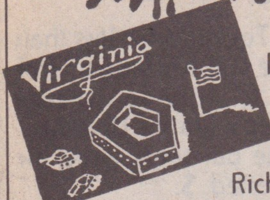
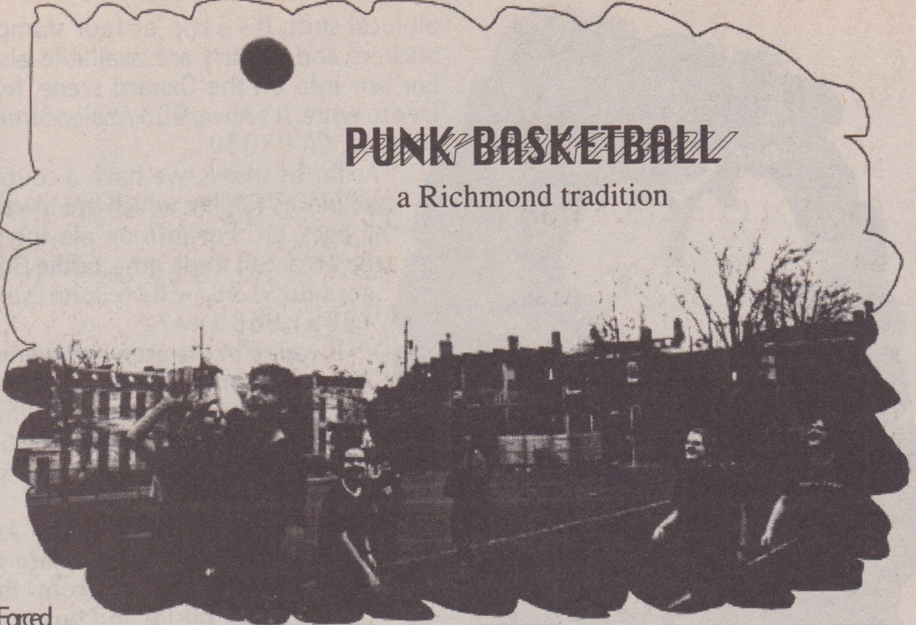
Scene reports



Well, I think it'd be safe to say that I'm a stranger in a strange land. Having just moved to Richmond, Virginia almost two months ago, I decided to do a scene report and give an outsiders opinion of what's goin' on here in this fair city. I've been to a lot of shows and I've heard about a lot of bands, but if I missed out on something cool then write to me and let me know. Also, I asked around about local fanzines but didn't get much information so if you do a zine and want to trade, please send it and I'll mail you a copy of my zine *Too Far*. Contact me at Adrienne Droogas/ PO Box 4621/ Richmond, VA 23220.



PUNK BASKETBALL

a Richmond tradition

ACTION PATROL is doing a 10 day tour of the southwest. They're doing a couple of shows with **(YOUNG) PIONEERS** and **INQUISITION**. They have a 12" out called 'The Weak Force' on World Records. They've been described as fast, tight, weird, and with a 'notey' guitar sound. Chunky, but happy. **STILLBORN** is a fresh new band that is raging punk with some of the hottest guys in Virginia. Destined to be ruling Richmond in 1996. **EUCHARIST**. I'm not sure what I was expecting, but the reality of how awesome this band is totally kicked my ass. I'd be surprised if they had a song over two minutes long and under 100 miles an hour. They played a great set at their show with touring bands Dystopia and Skaven. Eucharist has a 14 song self-titled 12" coming out on Mountain Records and I fully recommend checking it out. Plus they have a song on a double 7" compilation coming out on Reservoir Records. Mark, who plays guitar in Eucharist, also does Reek Havoc Records. He's releasing a Suppression/ Forced Expression 7" which will be available in 1996. Reek Havoc also recently released a Forced Expression 7". Eucharist may be doing a tour of the west coast so check them out if they come through your town. It will be well worth it. KILARA, sounding like heavy dirgemetal up your ass, is putting out a split 7" with Inquisition on Pop A Wheely Records. Kilara has only been playing locally, but will hopefully be heading out into the vast unknown of the states. **KNUCKLEHED** is the youngest, most kick ass group of kids rocking out in a really good punk band. I wish I'd been able to play as well as them when I was 15. The best part is that they're only going to get better. They have a 7" coming out on Pointless Records. **DAMN NEAR RED** is a truly beautiful band. They only have demo tapes out, but the quality and the intensity of those tapes make them a valuable asset. Now if only they would play locally, I would be stoked!! I talked with Sam McPheeters about what **Vermiform Records** is up to, and he wanted to be quoted as saying that "Vermiform is proud to be here for two years and still not be associated with the local music scene.". You go, Sam. **BURN THE PRIEST** has been playing a lot of local shows and getting quite popular. A good punk sound with a metal influence makes them worthwhile to check out. **AVAIL** is putting out a new 12" on Lookout! Records called "4:00 AM Friday" and that slab of vinyl should kick some muthafuckin' *ass*. I heard a four track recording of what's going to be on the record and I got chills. It slaughters. They will be doing a 10 day tour of the south and if you don't know by now to go see them play, then you are a big loser. By the way, the album isn't recorded yet, but it will be done soon. I saw **WIFEY** play the other nite and was completely impressed with how heavy and punk they were. Good musicians and totally amazing vocals. I don't know if they have anything recorded yet, but I hope so! Also playing that nite was **KEPONE**. Damn. They were so fucking good that I almost cried. Well, maybe I didn't cry, but when my ride wanted to leave half way through the set, I told them I'd find another way home. I'd have to say that Kepone is my new favorite Richmond band. Three of the best musicians in town all in one band and with a sincerity and a sense of fun that made watching them play a great experience. To end on sad note, local bands **HOSE GOT CABLE** and **MENS RECOVERY PROJECT** have broken up. R.I.P.

AVAIL

minus facial hair

(new MRR policy)

So. Life in Richmond, Virginia. There are a lot of good bands in this town and I'm excited to discover even more of what's going on around here. It's been a pretty crazy two months, I can safely say that. Zine editors! Write to me. Local punks! Come on up and say hi and tell me what's hot and happenin'. Maybe we can bribe Tim Yo into letting us do another scene report. And if you're traveling into Richmond, check these bands out! They really do rock. Punk rock, that is.

Give a monkey a computer and something will make sense eventually.

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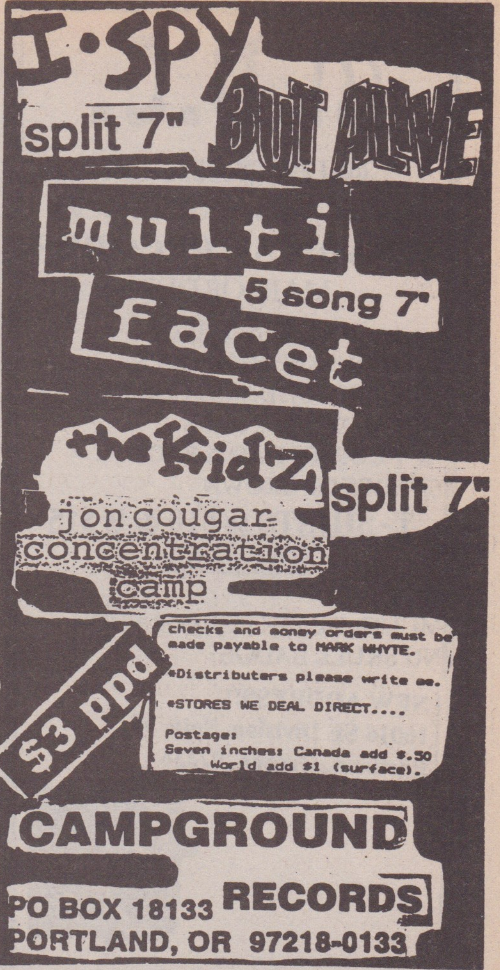

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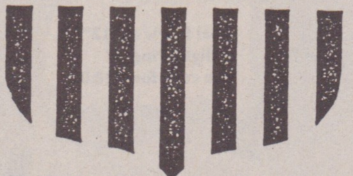

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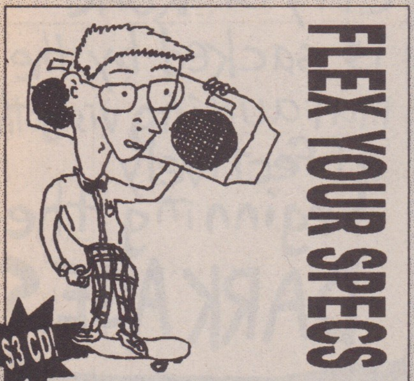

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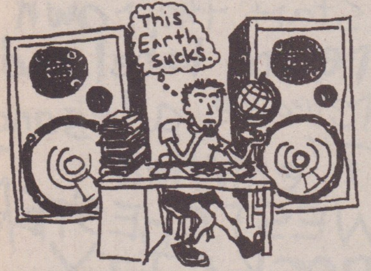
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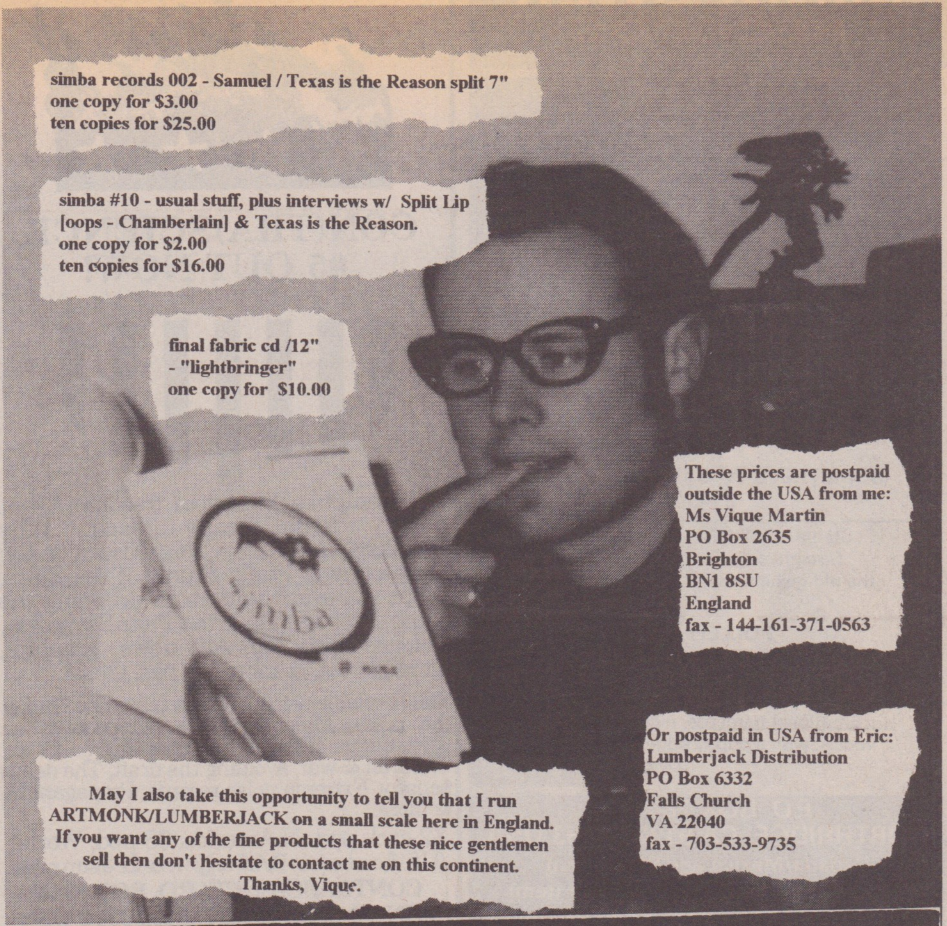

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the
motards

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Part I

MRR: Ok, just for recognition purposes tell us who you are and what you play?

John: Who are you, Suzanne?

Suzanne: I'm Suzanne. Drums.

Paul: Paul! Guitar!

John: John... (belches)

Toby: He sings.

John: . . .something.

Toby: Toby. Bass.

Dave: (barely audible) Dave. And I play guitar.

Paul: I told ya! I told ya! (laughter)

MRR: How long have the Motards been around?

Dave: Too long. (laughter)

Toby: The first show was Halloween...

Suzanne: '93 .

MRR: What about when you guys played the Austin Outhouse?

Toby: That was after that. I didn't play with 'em on the Halloween show. It was just a party. I was there.

Paul: As a 4-piece. Before we got weighed down with a bass player.

Toby: I didn't play the Halloween show. I played the Outhouse.

John: You didn't even know the songs.

Toby: Yes I did. I knew 'em better than you did.

John: Bullshit. You fucked-up all over the place.

Toby: Fuck you.

John: You suck.

Paul: That's true. You didn't know the songs, Toby.

Toby: Fuck you.

Paul: Well, we barely knew 'em too.

Toby: I was the best part already. (laughter)

MRR: Where'd the band name come from?

Dave: A French bicycle gang.

Toby: It means 'biker' in French. (laughter) We didn't find that out 'til later though. It's 'morons' and 'retards'. I used to think it meant 'more retarded'.

MRR: Is that definition applicable?

Toby: It's applicable, but I don't think that was the original intention. (laughter)

MRR: So there's been the first 7", the appearance on the "One Beer Short of a Six-Pack" 7" comp on Turkey Baster...

Paul: That you didn't like! (laughter)

MRR: Don't remind me. And then the split with the Cryin' Out Louds on Little Deputy...

Toby: And the instrumental single, "Shut Your Face, Vol I" on No Lie.

MRR: I was reading this quote and one of the guys from the Satans said he didn't think there was much of a sense of community in the Austin scene - but it seems to me like it's very incestuous. Do you agree with that?

Paul: He's a kid, man. He doesn't know what he's talking about. (laughter)

Toby: Yeah, that kind of caught me by surprise too.

John: Naw, I know what he means. He means that like in all the punk-rock, there's all these little punk-rock scenes instead of one big punk-rock scene. Like all the fucking hardcore kids hate our guts and want to kill us and shit. Nobody likes anything... like none of the garage people like anything that doesn't sound like fucking Chuck Berry or something. (laughter)

MRR: So where do you think you fit in the Austin scene?

Toby: We always play well with the Inhalants and the Cryin' Out Louds. And the Satans. But 1 like playing with all kinds of bands, y'know? 1 like all kinds of music.

Paul: I say fuck a bunch of fittin'-in.

MRR: Square pegs, man. (laughter)

Toby: We're getting to play some cool shows. We're going on tour with the FuckEmo's. (laughter)

Paul: That's gonna be fun. If we come back alive it'll be the best time ever.

MRR: Who's your favorite Mummy? (laughter)

Toby: That one that wears all the toilet paper around his body.

MRR: For the record, let's hear about this Ghosts side-project.

John: They're the greatest, man.

MRR: Are you better than the Mummies?

John: We're better than them already, man. And we haven't even written a song yet.

Toby: You have two songs.

John: That's right. We have "Boo" and (in a high falsetto) "Oooohhhh!!" (laughter)

MRR: And a good gimmick.

John: The best gimmick ever, man. And it's cheap too. Dude, we can keep using the same sheets over and over again.

MRR: So how do you guys feel about the library connection here?

Paul: Three out of five Motards work at the library! (laughter)

MRR: Are you guys the most educated punk-rock band?

Paul: No! (laughter) The Inhalants! They started out with two fucking grad students.

MRR: But you guys could beat 'em if you got into a fight.

Toby: I wouldn't want to fight Dana. I could beat-up David. And Lisa. At the same time.

Paul: Dana's tough though, man.

MRR: Plus she's roommates with Darcee Douglas (bassist for Swineking) and she can kick anyone's ass. (laughter)

Toby: Never in a million years fight her either.

MRR: Who's your most hated person in Austin?

Paul: Joe Soto! (laughter) My boss!

Suzanne: Yeah.

Toby: Joe Soto's the supervisor at the Fine Arts Library.

Paul: Put that in, 'cause hopefully I'm gettin' out of there soon.

Toby: What about that woman

the Motards

(Deborah J. Wolfinsohn, music critic for the *Austin American-Statesman*) who said all garage-rock sucks?

MRR: Yeah, what's up with that?

Paul: I heard she has an Amphetamine Reptile connection actually.

Toby: She likes all that noisy, arty-farty shit.

MRR: Did she say anything about that kind of shit?

Toby: She said it was boring and repetitive.

MRR: Where do you like to play?

John: The Blue Flamingo.

Toby: Emo's are cool. We love playing the Blue Flamingo best. It's always the best shows there. And parties. Parties are more fun than anything.

MRR: Who are your favorite bands?

Paul: Rip Offs.

Suzanne: Cryin' Out Louds.

Paul: Fallouts.

Dave: The Oblivians.

Toby: New Bomb Turks.

John: I like so many bands, I'm not gonna say.

Toby: I've gotten to play with huge chunks of my record collection, so everything's gone far beyond my expectations.

MRR: How'd the band get together?

John: Get the comic book.

Toby: Dave met Paul and they played guitar together for a long time.

Paul: Suzanne got a drumkit.

Toby: They met John in a hot-tub at some party. (laughter) They were playing the Inhalants first 45 at the party and they all started talking about how much they liked it and they realized they all had something in common.

Suzanne: How do you know?

Toby: Cause I've heard it a million times! I have to answer everytime.

MRR: Who's gonna be the first band member to die?

Suzanne: John.

Toby: John!

Paul: I hope it's me.

John: Fuck you! Why the fuck am I gonna die?!

Toby: You drink more than us.

John: Bullshit.

Toby: Paul drinks a lot too.

Paul: Suzanne drinks as much as I do.

Toby: Suzanne can drink me under the table.

Paul: I wanna die first.

Toby: Uh-huh.

Paul: I wanna die in a car-crash since I'm the only person in the band with a car. That kind of fits.

Toby: What would be the best way to die... (pause as the tape ends)

Toby: I wanna strap a bunch of explosives to myself and walk into either a Klan rally or a NAMBLA convention.

MRR: What are you sayin'?! You're against NAMBLA?! (laughter)

John: I want to die with my dick in some little boys ass! (laughter)

Paul: I think little boys are cute.

Suzanne: Me too! (laughter)

John: Little girls are even better.

Toby: Either them or the Klan. Or Daughters of the American Revolution. (laughter)

John: Who the fuck's that?

MRR: What's you ideal date? (laughter)

Paul: Let's go around! Dave? Ideal date? Don't say it's like, Rachel. C'mon man.

Suzanne: Renting a movie! (laughter)

Paul: "I like that Sunday evening by myself!" (laughter) "My little special time! After the shower!" (laughter)

John: I like it during the shower, before the shower and after the shower.

MRR: So Dave's the sensitive one.

Toby: Me and Suzanne go to Grandy's and eat chili-covered chicken-fried steak.

John: Yeah! Chili-steak! Chili-steak! I love the chili-steak!

Suzanne: And then we go to Amy's if we're feeling nice! (laughter) Have ice-cream later!

Toby: And then we go watch dirty movies at Pleasureland.

Paul: I've never seen you there.

John: Shit man. Y'all are full of shit, man.

MRR: So have y'all had an out-of-body drug experience?

Suzanne: Hippie. (laughter)

MRR: Ok, then what's the most fucked-up in-body drug experience you've had? Like the most wretched.

Paul! Oh, that happens all the time. (laughter) A couple of weeks ago I passed-out at the Electric Lounge and woke-up - I missed Sugar Shack. I was so drunk I went and passed-out in the band room. The next thing I remember, Toby was shakin' me going, "C'mon Paul! We've gotta leave!" And that night my guitar got confiscated by the Austin Police Department.

MRR: What?!

Suzanne: He was so dumb he came home and left his guitar and amp in the road.

Paul: I layed 'em up against my car and went inside and passed out. So the cops came by to bust my neighbor's party and they took it with 'em. I had to get it the next day. Look, it says, "Caution: Bloody Guitar". (laughter)

MRR: Oh my god! They might get AIDS!

Toby: When I was sixteen, I took too much acid and I couldn't see anything that was real after awhile...

Paul: And he's never been the same since. (laughter)

Toby: ...and my friend was trying to bring me down and I couldn't see anything. I thought I was gonna be that way forever.

Paul: That's my favorite part of acid! (laughter)

MRR: So what are your songs about?

John: I'm just trying' to write the dumbest song ever written. And I keep tryin'! (laughter)

MRR: Have y'all ever been attacked on-stage?

Toby: Yes! Paul: Just Suzanne.

Toby: We've gotten in a lot of fights on-stage. With each other.

MRR: Someone threw a bottle at John, right?

Toby: It was cause John fucked a guy's wife, is what it all stems from. (laughter)

John: Hey!! Fuck you!

Paul: But the coolest thing was Suzanne kept playing. She just got hit in the head with a hard-thrown beer bottle. I turned around and Suzanne's got blood gushing all down her face and everything. She totally finished the song.

MRR: Alright!

Paul: You rock Suzanne! You rock!

Toby: Man, that's the most fucking gutless way to take care of anything.

MRR: Yeah.

THE MOTARDS...

Toby: I beat-up the wrong guy!
John: That guy fucking deserved it.
Toby: I didn't know Justin had already taken the guy outside and I was like, "Who did this?" And this long-haired Backroom/Sneakers reject up-front is like, "I did it fucker! Bring it on!"
MRR: That's totally asking for it.
Toby: What's a guy to do, y'know? The next time bottles fly at us I'm stoppin' the show, cause that's bullshit.
Paul: Unless you've got some chicken-wire!
Toby: Yeah, like the Blues Brothers! Chicken-wire!

Part II

MRR: So y'all just got back from tour - how was that?
Toby: We were out two weeks and we went to Beaumont, Memphis, two shows in Ohio, Chicago, Lawrence, KS, Tulsa... We got ripped off in Lawrence. The show was good. That was the best show of the tour.
Paul: It was alright 'cause we got a lot of money stolen from us and we still broke even.
MRR: What was the worst show?
Dave: Chicago!
Toby: Beaumont!
John: No Beaumont was the best show ever - Beaumont was so great! How can you say Beaumont is the worst show?!
Toby: 'Cause it sucked.
John: No way! We fucking scared the hell out of those people!
Paul: Shut up, we changed our minds - the answer's Chicago now.
Toby: I didn't change my mind, fuck you.
John: Beaumont was like the best fucking show, dude. 'Cause we scared them so bad, they crossed the street to get away from us.
Paul: At Chicago, the club we played at was so dumb they didn't even list us in the daily listings or anywhere...
Toby: Yeah, we had five people there.
MRR: So what was the best show?
Toby: Lawrence. With a close second to Ohio.
Dave: Lawrence was cool.
Toby: Tulsa was cool.
John: Little Rock was cool too.
Toby: Memphis sucked, and Barrister's sucked. They hate us.
Dave: Yeah, Barrister's sucks and they're a bunch of hillbillies.
Toby: They hate us.
Paul: Close our door there...
Dave: They already said we can never come back there again.
MRR: So what were the most memorable moments on tour?
Paul: Toby and Joey and I got to go to a White Sox game.
Toby: Got to sit on the ground level...
John: No way! The most memorable thing was watching this guy eating this women's turd.
Toby: We saw a European video of this guy eating shit out of this girl's ass.
John: Thank you very much, Shane! For putting us up in Chicago!
Toby: That was really gross, I gagged four times while watching it. It's totally imprinted in my brain for the rest of my life.
John: G.G. Allin would eat like diaherrea, this guy was eating logs, man. Three fucking separate whole logs.
Suzanne: Man, they were ice-cream sundaes - fucking soft-serve, y'know? (laughter)
Toby: There was no way they could've faked it either.
MRR: So was that the predominant theme' on the tour? The eating of shit?
John: That was the theme of the tour.
Toby: Naw, it was the Out of the Closet and Into the Van' tour. (laughter)
MRR: So what did you hope to accomplish on this tour? What were your goals when you set out?
John: We wanted to make a lot of money. And to not have it get stolen.
Paul: To not get too broke on the way. And we didn't, so it was cool.
Suzanne: To not go to jail.
Dave: No one went to jail.
John: We almost went to jail cause Paul decided, after we got kicked out of a bar for screaming "Deep in the heart of Texas" all night, Paul decided to like roll down the street!
Suzanne: In Chicago! (laughter)
John: After they'd already called the cops.
Paul: Like they would ever bust you for that. I'm sure...
John: Oh, yeah, *never* in Chicago would they do something like that... It was fun though.
MRR: Did y'all get pulled over anywhere?
John: Naw, we never got pulled over.
Paul: We were drunk all the time...
MRR: What about promoters or club-owners? Did you have any kind of confrontations or anything?
Toby: All the places we played were cool, I thought. Except for Barrister's. That sucked.
Dave: At Barrister's we drank too much Milwaukee's Best.
Suzanne: Yeah. They didn't like us in Memphis.
John: They told us their standard policy was to give the band free keg beer until they figured out how much we were gonna drink, and then they lied to us and said they were out of beer.
Toby: We played to the wrong crowd too. We were playing with all these guys who looked like they'd been hanging-out at the mall. And then I was talking to 'em afterwards, and they were like, "Oh, I never heard any bands like y'all before." And I was like, "Well, shit! You got great bands here in town - you ever heard of the Oblivians or Guitar Wolf?" And they're like, "Huh? What are you talking about?" And it's like their town, y'know!
John: What? I thought Guitar Wolf was from Japan?
Toby: Yeah, but he lives in Memphis.
Dave: Those guys had never even heard Elvis! (laughter)
MRR: So what releases do y'all have coming up?
Paul: One person answer this question, it's very simple...
Toby: We've got two singles about to come out - that have been about to come out for a long time - one's on Rip Off and one's on Turkey Baster. And then we've got an album that will most probably be on Empty Records. It's eighteen songs in about twenty-eight minutes, and we recorded it three weeks ago in about two or three days... It's mostly first takes. It's

the MotARdS
TO SCARE HELLOUT OF YOUR NEIGH-BORS

pretty good.

MRR: Where'd you record at?

Toby: At Sweatbox with Tim Kerr and Paul Stautinger.

John: Paul's a great guy! Fuck Ben though...

Toby: Shhh...

John: I have no bad feelings for Ben, except for everytime I'd see him he'd snub me like I was some kinda...

Paul: Yeah, well he is kind of an ass. He really is. Fuck 'em.

John: He was being really mean to me, so whatever.

Toby: I like him. And his girlfriend's nice too.

John: I don't see why he had to act like that. Anyway...

Toby: He moved anyway...

MRR: Yeah, did you meet any new people to hate while you were on tour?

Toby: This stupid-ass hippie with dreadlocks who broke into our van - we know who he is and we're gonna gang-up...

Paul: Yeah, we're gonna kill his fucking ass, man. We're gonna beat the shit out of him...

Dave: His family too. (laughter)

Paul: For the most part though on tour, everybody was really cool.

Toby: They all put us up, every night.

Paul: Thanks to everybody everywhere...

Toby: And the FuckEmo's killed us everywhere, except Lawrence.

Paul: Yeah, they were bad-ass.

John: They were totally cool.

Toby: They're a bunch of drug-addicts, but they're really nice! (laughter)

John: They're not drug-addicts, they just take a lot of pills...

Paul: Naw, they were totally cool.

John: Pills and drug-addicts are different, man. That's like way uncool to say.

Paul: Everyone kept warning us saying, "Watch out for those guys!" But they were totally cool.

John: They were way more together than we were. No matter how many pills they took.

Toby: They killed us everywhere. We went out, and I thought I was gonna have to explain to everybody, "Oh, no! They're really a great band! You got to hear their songs, cause they're really great- and Russell's a genius..." And it was just the opposite. Everyone *hated* us at first, and everyone just kinda grooved to the Fuck-Emo's...

John: That's cause the FuckEmo's have grooves, and we don't! (laughter)

Toby: We got a lotta, "I haven't heard anything like *that* before!" And this one guy in Ohio was like, "What are y'all trying to do? Some kinda neo-hardcore-punk-rock... I saw the real' stuff, I saw the Dead Kennedy's back in '81... I was doing punk-rock when punk-rock really mattered..." No one ever has to make any excuses for playing country music, I don't see why we have to make any.

John: Man, I fucking hate that whole attitude of 'punk-rock used to matter', like it used to make sense... It *never* made sense.

Toby: Huh? (laughter)

MRR: What makes sense to you? What makes sense to John Motard?

John: Nothing. Absolutely nothing.

Dave: Cheap drink night. (laughter)

Paul: Yeah! Whoo-oohh!

Toby: The reflexive property of identity.

MRR: So do you think you've expanded your horizons by going on this tour? Did you come back any older and wiser'? How would you sum up the tour?

John: All I know is I wanna go back. When we were coming back to Austin, I was kinda dozed off, and the first thing I saw when I woke up was Highland Mall, and I got so depressed. I thought man, just get me back on the road...

Paul: Just keep going.

Toby: Actually, I learned to appreciate Austin, 'cause you can play here and think you're fucking king of the hill cause you haven't played anywhere else, and you only have like to go to Bastrop or Buda and no one gives a shit.

Paul: Or San Marcos!

John: San Marcos! Where we got cut off...

Toby: It makes it more of a challenge and we wind-up playing better. (laughter)

Paul: I tell you something I learned on tour - and we're definitely gonna have to plan this out - we have to figure out what states we're going to, 'cause we got to Oklahoma and they only served near-beer, and we got to several places we played at where they were dry counties and we couldn't buy any beer... it was horrible.

Suzanne: Man, the whole way home it sucked... the van broke down right when we crossed the Texas border.

Paul: And it was all dry.

Suzanne: It was so lame.

Toby: I wish we could have stayed out forever, but basically we were kinda falling apart. John, we had to take him to the emergency room in Tulsa, and Sean from the Fuck-Emo's, they had to bail out of a show early basically 'cause I think he broke his hand...

Dave: He broke his hand trying to jump through a plate-glass window.

John: It was a great show when I got my finger cut. Everybody was covered in blood. They were all covered in blood - they were spitting up the blood, but they wouldn't move away from us! They just stayed right there!

Paul: You know what I heard? Brian Marshall from Noises From the Garage in Lawrence, he called me last week and he told me that one of the guys there quit over us playing there! (laughter) 'Cause John bled... I mean, I'm serious - it was disgusting. The floor was covered in blood and beer.

Toby: What was that place called?

Paul: The Replay Lounge. He said he was totally scared of AIDS cause there was blood everywhere. And he was like, "This fucking punk-rocker's bleeding on everybody and I'm not working here anymore! Fuck you!"

John: Let me set the record straight, shut up! I do *not* have AIDS.

Paul: Oh yeah? When was the last time you were tested?

John: Just a year ago and...

Paul: A year ago! (laughter)

Toby: "Before I was a rock-star and started meeting all these pretty ladies, I got myself tested!" (laughter)

Paul: Hey - none of 'em were pretty. Shut up. (laughter)

Toby: John earned a new nickname

THE MOTARDS
KINGS OF BLUES
TASK FORCE

- Johnny Kotex. 'Cause the last half of the tour he had one change of clothes and it was all covered in blood. We were pretty scary, walking into all these hick towns with this guy that looks like a serial murderer...

MRR: So did you meet any girls on tour? (laughter)

Toby: I did. I met Suzanne.

Suzanne: I met a few girls! (laughter)

Toby: Actually that myth about getting laid on tour is just that.

Paul: Yeah, I don't understand that, where'd it come from. (laughter)

Suzanne: You guys are dorks, man.

John: Suzanne got laid on tour. I saw the whole thing.

Toby: Uh-huh.

John: No, but I stole a copy of Jurassic Park and urinated on...

Toby: Oh, that was the best after we played at Antioch College in Ohio, and everybody was like "Where's the bar? How are we gonna get to the bar? Gimme some beer!"

Paul: No one at the college knew what time they stopped selling beer!

Toby: So no one knew where any beer was, so they all wound up going to this high school graduation party and they started drinking there. And Suzanne started raiding the fridge and they were all drinking and so the mom singled them out at the party and said, "Hey wait! How old are you?" "25." "You're not in high school - you get out of here! What the hell are you doing here!" And then Suzanne started cursing the mom out, "You're so tacky! Keeping red wine in the fridge like a bunch of white-trash!" (laughter)

John: But we did get a copy of Jurassic Park and The Lion King on videotape...

Suzanne: Yeah, we came back later and John took a piss on their den carpet and stole the movies. (laughter)

John: Yeah, the best thing about Antioch was after everyone was asleep me and Sean went walking around at about 4 in the morning and we knocked on people's windows and would say, "Let us in, you assholes!" And they'd let us in. And we'd ask 'em where beer was and they'd direct us right to the refrigerator and we'd just take their beer and leave.

MRR: So were they intimidated by y'all?

John: I don't think they knew what the hell to do.

Toby: We had to sign a contract there saying we wouldn't start a fire or start a riot. That riot part was really hard not to start, y'know? Those people were about to go off the handle any second. (laughter)

John: Oh! And I touched a sacred breast! I accidentally brushed up against some girl's breasts and she looked at me like I had thrown her down and raped her. And I tried to tell her sorry later, and she told me, (meekly) "Just let me have my space, please..."

Suzanne: We should talk about all of Suzanne's bad luck on tour...

Toby: Suzanne lost her wallet in Kentucky.

Dave: With three hits of acid in it! (laughter)

Paul: Dummy. Stupid.

Suzanne: Yeah I lost my wallet and all my money for the entire tour and then I took some antibiotics and broke out in hives.

Paul: That's funny, I'd forgotten about that.

Suzanne: It was horrible. I had a really bad rash' of bad luck. (laughter) That sucked.

MRR: What do you want on your gravestone?

Suzanne: John - "too dumb to die"! (laughter)

MRR: Well, do y'all have any final comments or anything you'd like to add?

John: Yeah, fuck Maximum Rock n'Roll!

Everybody: Shhhhh!!! (laughter)

John: Fuck Maximum Rock n'Roll for puttin' down Blag, man.

Toby: I want to say fuck you to all the sissies.

Dave: Yeah, all you California sissies who want to come to Austin... *don't.*

John: Yea!

Toby: Don't move to Austin - it sucks! But we're coming to your town soon! (laughter)

Motards/ P.O. Box 4263/
Austin, TX 78765

subincision

interview by Rick Sylvain

MRR: We're down here in Berkeley at the Subincision practice studio.

M: Otherwise known as the vomitorium.

MRR: On Rose Street and we're here with Subincision. We'll start out... what does Subincision mean?

A: It's uh pretty brutal!

P: Yeah, it's a nice little rite of passage, used in tribal societies, they still do it, mainly in Africa and sometimes in Polynesia. What they do is when a young man reaches puberty, they take him out into the woods and slice his penis on the underside from the base up to the glands and spread it apart so it bleeds to give the poor guy a pseudo-vagina.

A: Some men enjoy the ritual so much they partake in it every year thereafter.

MRR: They enjoy it by cutting someone else's penis or by getting it themselves?

A: They do it themselves.

P: Yearly!

M: Yeah, but why do they do that? Why do they want to do that? I don't get it.

P: Status!

M: I don't know anybody, myself, who would want to do that!

A: To be manly men!

J: Or womanly men!

P: Symbolic of male bloodletting.

M: Then they all move to San Francisco.

P: Why don't they go all the way and slit the damn thing?

MRR: So, how did Subincision get started? How did you guys meet? Did you guys run into each other at Gilman St. or at a bar? Give me some history!

J: I was in an early 80's new wave hand called Hieroglyphics and we were really stupid. We played new-romance, sort of like Duran Duran, Adam and the Ants, and Visage.

MRR: Do you guys play any of that stuff right now?

J: No! I have an old record lying around somewhere. Probably all original copies are still in my room somewhere. Hieroglyphics played all around Orange County. I met Pat in high school and we ended up playing together in the jazz band. Then I moved up to Berkeley and met Amichi. I found out that punk was still alive here and changed rapidly from a new-waver (well first I was a new-waver, then I became a biker) to a punk.

P: He was a hippy between new-waver and biker.

J: That's a lie! (Laughs). So I took off all the makeup and the fancy new romance clothes and got a mohawk and became a punk overnight–just joking! Meanwhile, in Berkeley, Amichi and I were experimenting heavily with witchcraft and magic (and scaring all our neighbors away!) Anyway, Pat met Amichi in an interesting situation. During a visit back to horrible L.A., Pat and I were doing a ritual and Amichi came over to my house and entered the magic circle and shook hands with Pat. And then all 3 of us started jamming together after that. So we came up with this idea that we wanted to be a joke punk band on tape - we wanted to make a tape of joke punk music. But we didn't have a drummer, so after scratching out some vague tunes, I went up on stage at Gilman and asked if anyone out in the audience knew how to play drums and would play a show with us at Cloyne Court. Coincidentally, the person standing behind me, setting up drums for another band, was the venerable Marshall Stacks, which we didn't know at the time. He was there and he said, "Sure I'll play one show with you guys." And after we played that one show, which we thought would be the last show we ever would play, he said that he would play another show. And he played another and another and stayed ever since.

MRR: How long has that been?

J: About a year and a quarter.

MRR: Have you guys gone much farther than the Bay Area? L.A., Sacramento?

P: We've gone to Davis.

MRR: Close enough. How'd they like you in Davis?

J: It was pretty good.

MRR: Were did you play at?

A: It was at Cheezer's Pizza.

MRR: I hear that that pizza place is the hip place to play out there!

J: It's basically the only place to play out there!

MRR: That's the place that people go 'cause there is nowhere else.

J: Yeah... all 30 of them!

MRR: So everybody plays punk rock music, where do you see your niche is... that you're not everybody else's cookie cutter punk rock band?

M: I'm kind of tired of the word punk because it doesn't have any meaning anymore. What is punk? And who cares? It could mean Green Day... No!! It does not mean that! Webster's defines punk as the rot in the base of a tree.

J: But it also defines it as a catamite, as a homosexual prostitute...

M: On the receiving end...

J: And also... what was the word?...someone that is basically not important and not really going anywhere.

A: A useless castout?

J: We fit all those descriptions!

M: Nobody will sign us, goddammit.

J: Even though our song "Anti-Bark Device" is #7 on KALX (Berkeley college radio), and we don't even have a record out yet.

MRR: Well, that's the next thing, if people are reading this for the first time, and they're saying "Hey, I spent my two bucks on a MRR, now where do I find Subincision?" What would they have to do to get a hold of a demo tape or other info?

P: Give us a call or go to a show.

J: (510) 528-5047.

A: Or write us at 1811 Rose St, Berkeley, CA 94703.

P: Oh...throw a couple of stamps in there cuz we're poor and in debt.

M: Send us a fanzine from where you're from, send us a demo tape, send us a lock of hair... just kidding!

A: We're also in Book Your Own Fuckin' Life.

M: Page 10.

J: We have a tape, it's not really a demo because all the songs on it are the ones we want to press onto vinyl. It's an EP, got 7 songs.

MRR: Where do you get your influences for the songs? What... you work at a bookstore and you copy lyrics from poets from Russia.

M: How'd you know?

J: No.. I think I write some of the worst lyrics in the world. They're just funny. And most of the time, I write them for the sounds and rhythms of the words, so most of them don't mean much. It's the music I'm more concerned about. I think music is way more important than lyrics because half of the time you can't hear the lyrics anyway. So I try to write my music with an old early '80s style...very melodic, but also very catchy and fast, with a lot of changes.

"we really do hate each other and we just want to kick each others asses all the time"

MRR: So John, you write all the lyrics and sort of hang on to those new-wave roots of yours?

J: Yeah, I guess so. I mean... it's definitely hard-core punk.

MRR: So with a melodic kind of thing, is it like a new-wave or are you like a retro...?

M: Do nut uze dat werd!

MRR: I know...it's as bad as punk.

A: Everything in the '90s is retro, you can't avoid it.

All: Yeah.

J: Punk is dead. We're just trying to recapture it as best we can.

MRR: So you do all the writing and everybody else sort of collaborates on the music?

J: I'll write a song and play it for them on guitar or on bass or on piano, and they'll either tell me "well that's a shitty song, change this" or "that's a great song, leave it exactly how it is". So it just depends on what the overall consensus is .

MRR: So the credits all go for "song by SUBINCISION"?

J: Well, no, actually I hog all the song-writing credit.

MRR: Oh...you ASCAP the lyrics, huh?

J: I do hog all the credits, but I'll split the money evenly.

M: But the arrangement credits goes to the band.

MRR: So you'll get a cut for the writing and you'll split the rest.

J:: No, I'll just take it all!

A: He usually does take it all... (nudge, nudge, wink, wink).

MRR: So if anybody does get this thing and they're interested, they just contact you and say, "Hey, you guys rock and roll. We'd like to put you on a 7 inch or on some vinyl and give you a chance."

J: I don't think any record company wants to put us out on vinyl right now.

P: We've been rejected by a lot of record companies.

A: Yeah, but we're pretty available, you know, I've seen our names on bathroom walls all over the city.

MRR: And you guys have patches now too, so if they write to you, they might just get a tape and a patch. Something that's a limited edition because you guys haven't made it much past Northern California.

J: We're planning on it eventually.

R: Yeah, I see your name on The List a lot of times, whether you play here or there or wherever.

J: Yeah, We'll play anywhere!

MRR: Well, you gotta do your time.

J: And we finally have our first official headlining show at Gilman on December 2nd. It's funny because when we first started out, all of us were so nervous to play live again in front of people because it had been years for me, like 10 years, and I guess something like 3 years for Marshall, that we'd all get really drunk and I'd end up taking my clothes off and Pat would pour beer on me and we would do all these theatrics. But now we're actually starting to play more sober and we're more serious but we still like to have fun.

P: We get a little more violent on stage now. I always end up bloody for some reason.

MRR: Well, that's all right as long as it's a sober bloody and you remember why you got bloody - because you were rocking and rolling so hard, your fingers were bleeding.

P: No, it's because John bashed the guitar in my face and cut my nose!

J: What about that whip-mark on my back?

P: I don't know how you got that!

J: It must have been your guitar.

P: Amichi cut my eyebrow with his bass.

A: **Well we knew it was a weird omen**

when during our second show ever, John tackled me and my bass went through my amp screen. Luckily, it didn't go through the speaker. It's always been that rocky situation, but I think we found that...

P: ..that we really do hate each other and we just want to kick each others asses all the time.

MRR: So what was your craziest show?

J: When we had people having sex on stage. We had a couple having sex during the whole set, while we were on stage.

A: They came on during the 2nd song...

P: And one person, naked, out in the pit slashed himself with a knife...

J: And I guess I was spanking the guy who was having sex with his girlfriend and I was trying to put the microphone up his butt, or something. I don't think he was too thrilled about that.

P: No, he didn't like that.

MRR: He gave it back to you.

P: Then somebody stole her jacket and that's totally uncool. Whoever did that, you can fuck off!

J: Basically, don't come to our shows if you're not there to hear the music, if you're there to get drunk and be an idiot.. No, go ahead and come if you're there to get drunk and be an idiot, that's fine. Just don't...

A: Just don't be a belligerent frat-person!

J: I'm so tired of seeing fights at our shows between two different types of punkers, you know, they'll be fighting over stupid shit like "you're slamming too hard in the pit". You know, that's what the pit's about, buddy. If you don't like it, stay out of the pit. And if you are slamming too hard, chill out, it's not that big of a deal.

subincision

1811 Rose St. Berkeley. CA. 94703. USA

A: And we have a bigger problem with these fraternity guys who come by and beat up our friends. One of our friends got beat up at the last show that we played over at Cloyne. We also have a problem with people that... one time, this guy who was a nazi or a white-power guy and he came up to me and said "white on white", and wanted to shake my hand while I was on stage. I thought he was talking about this avant-garde painting from the 1930's. It's like what are you talking about...

MRR: Too cultured for him.

J: ...I'm half Spanish.

A: Well, he was straight out of the Jenny Jones show.

P: Right out of the trailer park.

J: We don't need that shit. Also, I've noticed a lot of people have gotten turned off from us. Some people have said, "I don't know, those guys are probably just a bunch of fags" and that's just another thing we don't need at our shows.

M: Yeah, only one of us is a fag anyway.

A: That's Mr. Fag

J: Yeah...that's Mr. Fag to you.

A: Some respect, please.

J: That's what we feel about that kind of stuff, but other than that, come to our show, get totally drunk., we don't care 'cause we're definitely not a straightedge band.

MRR: I think that goes without saying!

J: We do drink less and I'm trying...In fact, I actually went to my first AA meeting.

MRR: I see it did a lot of good. (laughs.)

J: I'm trying to control my drinking a bit.

MRR: You know, when you say try, it gives you a reason not to fail.

J: There you go. I'm just trying.

MRR: If you say you will, you won't fail; but if you say you tried, you're saying you're fucking it off. But that's just from years of rehab myself. (laughs)

P: That's the spirit!

J: I admire straightedge punkers. I think that they're great They can actually go to punk shows and have fun without being drunk, but I can't personally do that because I just love drinking. But I've officially quit speed and coke for the band - the band is my new drug. Pretty scary (laughs).

A: 'Cause now you're dependent on us...and we're not dependable!

J: Exactly!

MRR: So who are Subincision?

A: Amichi Freedberg - bass, 4-string horribleness!

P: I'm Pat McMains and I play fretless guitar.

J: On what? On what song? I've never heard it. I'm John Mendiola, town drunk, lead vocals.

M: Marshall, I hit things! Ow! I hit myself!

MRR: That's Subincision and go out and see them when they come to your town.

A: You'll have a good time laughing at the stupid idiots on stage, which will be us!

Rick Sylvain is a DJ on KUSF, San Francisco, and has his own cable show in San Francisco and the East Ray, featuring music videas. Rick Sylvain Prouctions will inclucle in the near future "Sylvain", the music magazine and comic strip features. Subincision plays approximately once a week. Check "The List" for show information. Catch them when they come to your city!

STISISM

The interview was done in Mikey Plague's NYC apartment by Scott Wilkins (ex-Verbal Abuse). The photos are by Lorrie Ann Dobbins.

MRR: Lets go through who we got here.

Stewart: (Stisism's drummer couldn't be at the interview).

Fiona: Hi, Fiona Lynn.

Mikey: Mikey Plague.

Chris: Chris Stisism.

Fiona: Ha Ha.

MRR: First things first. You have a new 7" out, if I am not mistaken. Why don't you guys start with the title of the 7".

Mikey: The name of the EP is called "The Punch In The Face EP". It is ten years in the making, so it better be good. We came with the title "The Punch In The Face EP" because I guess it is pretty much how you could describe us if you see us live. It's like a punch in the face. Hä Hä

Chris: That's how we psyche each other up before we play.

MRR: You punch each other in the face?

Mikey: We don't punch each other in the face. We figure if anybody gives us a cause we punch them in the face. Basically the music is so hard hit and unrelenting. It punches you in the face. Before we go on stage that is what we are saying. It's gotta go BANG!

Chris: A wake up call.

MRR: Everybody, this is a wake up call. What about the tunes on there. Who does the writing? Does the band do the writing? Is it a group effort or what?

Chris: I did, but Mikey says otherwise.

Mikey: No that is not true. Chris is basically the originator of the band. It started with him and the drummer Stu'e, who is not here at the moment, sadly (hi hi). He's somewhere in Pensylvania. But anyway, if we're talking about the history of the band...

MRR: Let's go with the tunes right now.

Mikey: Chris is the primary writer of music. Me and him get together. He gets an idea and basically we sit down and work it out. I mean I help with arrangements and shit. We did a couple of our earlier songs together, which haven't yet seen the light of day. And maybe one of these days, right Chris?

Chris: There is also other stuff where Stewart wrote a couple of songs, too. Hopefully, we get Fiona involved, too.

Mikey: Yeah. We really like to start to do more compilation shit, but Chris is a good writer. He has always done good stuff. Me and him as it is, our influences are the same. That's basically how we met. I met Chris at a Ramones gig. When was that in '81? In fact we met at a Professionals gig with Steve Jones and Paul Cook from the Pistols in '81.

Chris: Yeah, I was scared to go up.

Mikey: Yeah, he was afraid to go up to me. I looked too psychotic, I guess.

MRR: So you and Chris were the originators of the band?

Mikey: Well, Stewart and Chris but then shortly after Chris started to fuck around with some more joke things. Chris approached me at a gig. His intention, believe it or not, was to do a Punk cover band at the time. We were doing some Pistols songs.

MRR: You gotta start somewhere, right?

Mikey: I mean, I had this thing. I looked like John Rotten. Just a little bit. And then he told me, he had this band Stisism and they were actually getting played on...

Chris: WFMU

Mikey: College radio, which is Pat Duncan based in Jersey, who is been doing a HC

How did Fiona get in the picture and how is everything going right about now?

Chris: Fiona, I tell you, is the best thing that happened to the band in years.

Fiona: Only because I only show up at rehearsels and gigs. I have known Mikey from the old Danceteria from about '83 or something, and he stumbled into my bar one night and was like here is a tape with some songs. And I showed up.

Mikey: We always had a weird thing with bass players. We have always been together. Me, Chris, and Stu'e. We never had really an official bass player. From the beginning of the band we were always looking for people. We had my friend Joe try out who played with Cause For Alarm. Nothing really came out of that. And then we did our first gigs. And, believe it or not, if you are familar the the band Adrenalin O.D. from New Jersey. We had Jack who was their bass player. He liked us a lot. He would actually just come to the gigs and do the best he could and fake it and play with us.

Chris: We used to teach him on the stage.

Mikey: Bruce was their guitar player and he played bass with us too. Then we had a guy, his name was Jeff Redge (editors note: name maybe mispelled). We played with him a few gigs. He was cool!

Chris: He was nice, but he couldn't play bass.

Mikey: I had left the band for a short while. Chris was singing then. We were basically on and off for years, but we're back now and we did our first reunion gig with this lineup in april '94.

MRR: And that's when you got into the action (to Fiona)...

Fiona: Yeah

Mikey: See what happened was, I had known her for years from Danceteria. We worked together in the early 80's. She played bass, which I was not really aware of. She was working at a bar, which is now the defunct Scrap bar. This was my classic hangout to go and get drunk. That was when I got to know that she played bass. Chris had been doing his things. He did a couple of other things on his own, because Chris and me are also fans of psychedelic music, like Syd Barret, 60's stuff. Chris would persue that. We were also big fans of Jesus and the Mary Chain. That was like to me in the early 80's a band that did something different after Punk Rock that I dug and I liked a lot. We even had a band, me, Chris and another guy named Mike on drums. That was like a Jesus and the Mary Chain band. Because we thought that was going to be the next thing. (Hä Hä). Like Punk was in the 70's, the Ramones came and everybody kinda followed their lead. We figured that Jesus and the Mary Chain was the same for Psychedelic Punk.

MRR: In England, I think they call it that Post-Punk shit like Sex Gang Children

Mikey: Too me they stood alone like the Ramones when they started. They brought this old Punk excitement back. They were really upstarts. They had the fucking attitude. They just didn't give a fuck about anybody. I liked that. The music was really heavy. I saw them live at the Danceteria. It blew me away.

MRR: So how do you go from there to here now?

Mikey: That's what happened. We started the band and we played with alot of HC bands here. At the time, I gotta talk about this, it is important to me, when we started the band, our influences were Ramones, the Dead Boys, the Pistols, the New York Dolls all the 70's Punk and some of the English stuff. So at the time we started the band, we were kinda late because HC was just coming up. And ended getting bumped into CBGB's Matinee's. Otherwise we had nowhere else to play, because their wasn't alot of PUNK bands, there were more HC bands. And we were never big HC fans. I like some of the earlier classic stuff like Dead Kennedys, the Circle Jerks, Minor Threat. But we got a lot of shit, too, cause it would be hard to get on the bill with all thrashy HC bands and then we go and play 3 chord Ramones style and we actually tried to do a couple of HC songs. Chris maybe you could expand on this...

MRR: Yeah Chris, How do you equate your circumstnces back then to the circumstances that are going on now?

Chris: I gotta funny story about our first gig of which I remember the exact date. It was 9/14/1983. Stewart and I used to be big WFMU fans, listening every Thursday to Pat Duncan, underground show for years now. He was playing their stuff. Not really together. Chris made a guitar.

Chris: Actually Stewart built me a guitar from parts that I found in the streets.

Fiona: Did you not have a volume control?

Mikey: Yeah, it was the greatest guitar.

Chris: There was nothing. Total Punk rock, no crap.

Mikey: The funny thing, too, was that Chris was in this horrible terrible band which we are all embarrassed about. (Chris laughs) And he was a drummer. And he sold his drumkit to Stu'e.

Chris: He wanted to be Johnny Ramone.

Mikey: The people Chris was playing with couldn't deal with his Punk thing. So what happened was Stu'e never played drums, Chris never played guitar. Stu'e built Chris a guitar. Chris learned to play guitar out of a book and helped teaching Stu'e the drums. And now Stu'e is a better drummer than Chris was. See you should never tell your secrets Chris.

MRR: So now that the secret sauce is out, now we have a little bit of history on you.

and all on the sudden we hear on his radio station that we have a show before we even new we had it. So we heard about the show like everybody else did over the radio. And then we had to get a bass player. So I had to teach the songs to Jack on stage while we where playing. The audience wanted us to play. We had no set list, no nothing. That was our attitude, that's pretty much Punk attitude, which is different to all those bands who consider themselves Punk.

MRR: Do you think that attitude is still going on today or do you think there's more like a factory type thing going? Everybody's getting signed nowadays.

Chris: Punk is more contrived than its ever been and should never have been like that. That is the whole thing about Punk. It was supposed to be spontaneous and on the spot.

MRR: Don't you consider it an oxymoron, or an ironic thing?

Chris: I tell you Green Day and Rancid are giving Punk Rock a bad name. I tell you that much, because they have nothing to do with Punk Rock. It ended in the 70's and all the shit that's going on now has nothing to do with Punk Rock.

MRR: Why do you feel they have nothing to do with it? Elaborate on it a little bit.

Chris: They have nothing to do with it as far as the attitude. They are a bunch of goof models. Just look at their videos. I mean they look so stupid. They're not intimidating like the Ramones or the Pistols. That was attitude, this is just a joke. Look at MTV and see their stupid faces.

MRR: Yeah, back then everybody was so opposed to MTV...

Mikey: When we started, I think there really was no MTV. Not that I remember. At least if there was, I couldn't afford it. Ha Ha Ha.

Chris: One thing, I wouldn't mind being on MTV though.

Mikey: I mean who wouldn't. It seems to me that today everything is geared to being on MTV. It's more geared for getting a record deal...

MRR: Get on MTV?

Mikey: When we started we did it out of a pure love for the music. We did it because we wanted to be like the Ramones and the Sex Pistols.

Chris: ... and we continue to do it. If we wanted to be on MTV we would start a Pearl Jam band or something like that.

MRR: Exactly, when you do an MTV video it goes through a board, all this crap you gotta go through...

Fiona: It should be an advertisement not a protocol.

MRR: Do you think that is what MTV is. Just an advertisement?

Fiona: That's what it's good for but a lot of people feel it's a protocol.

Chris: Well I don't even pay attention, so I have no comment.

Mikey: Yeah. Ha Ha. I consider it like this. It could be a good thing and maybe it started with a good intention, but it got too commercial. They had things like alternative nation or 120 minutes which gave more underground bands a chance, but they should gear themselves more toward up and coming bands that aren't slick and aren't signed to major labels. Then I could give MTV more validation, if they do more for bands that are up and coming, other than just promoting bands that are already signed. They should have more bands that aren't signed and are looking to get signed to be exposed to see what the reaction is.

MRR: Right, but we all know this is never going to happen, so let's blow off that MTV thing. How do you guys feel putting this single out with Markus (editors note: from Intensive Scare Records). It's basically a Do-It-Yourself single. It's a love for music more than anything else. There are a lot of labels out there that are still like that. Do you think it's getting lost in the shuffle now, or you don't give a shit as long as everybody's having a good time and you're getting your music out?

Mikey: The way we ran into Markus was, because he is a "real" guy. He's been into the scene for a long time. We came upon him by fate. He came to our reunion gig in april '94. It had been at least three years since we played a gig. A lot of people remembered us from the local scene here. Markus was like, "hey guys do you have anything out. I remember buying your record years back." We released our 1st EP in 1984. We had a couple of other tracks on compilations. We didn't really have much of an output of music. He says: "I'd like to know more about what you guys are doing lately". So we hooked up with him. I hung out with him, and I filled him in what's been going on with the band. Me and Chris have discussed for years now to put out a kicking ass album to follow up the single, but we have never been in the best financial situation. We would have done it years earlier, we just didn't have the money.

MRR: Financially, that is why alot of people pull out of the music. They either die of overdose or they just pull out or you never hear from them again because it's a financial trip.

Chris: If it wasn't for Markus, we still wouldn't have a release.

Mikey: He gave me a call one day, and I explained that we would like to put something out. It just hasn't happened for us financially. I wasn't sure if people would want to hear us today. I would say it coincided with this new "new wave" of Punk revival. I would say so now that that climate is there it has become more friendly towards Punk type music. I wouldn't call it real Punk. So we said we might as well give it a shot.

MRR: Are you using the words Punk and Punk type music just because that is what everybody is associating everthing with

now? What is the drive for Stisism?

Mikey: When we saw what was going on. And we saw how terrible it was. How these bands were taking Punk and water it down into this poppy teeny bopper accessible shit. Where it's kinda like Brady Bunch and everybody is smiling and nice and let's get together and have a big hippy festival. Whereas we remember it. It was hard. It was like scary. People were afraid of it. It was definitely nothing what your mother and father wanted you to have.

MRR: Hey Chris, what did you see at shows?

Chris: ... see at shows?

MRR: Yeah, I mean now as opposed to when you were first starting out.

Chris: To tell you the truth man. I really don't pay attention to this shit. I really think this band has nothing todo with outside influences. We are together because we play music that we like. It doesn't matter who likes it. It doesn't matter who wants to buy it.

MRR: So basically you do it for fun.

Mikey: We love the music. Markus got the ball rolling for this record. But even if we would not have released the record, which I'm glad we did, ...

MRR: Where there is a will, there is a way.

Mikey: I wanted to do a record that had more a retro sound. A really kicking ass early 80's, English 70's Punk.

Chris: One of our main things in this band is the addition of Fiona. I don't think that we would have had been back together without her.

Mikey: It's fortunate that she did it. I know also from working with her from years back that she is knowledgable.

MRR: Fiona, it's on your shoulders, babe. How do you feel about the band right now?

Fiona: I don't care what kids today are doing. If kids today would like it. I love what this music is about. We have a lot of bands in common that we grew up on. And it's just something that must be done, or I'll be in jail or dead.

MRR: What do you say about making an album? ... or tours?

Fiona: This record documented alot of stuff that we wanted to put down for keeps. It's definitely time to do some new stuff and document that.

Mikey: Let me expand on that. We have been together since '83. It's a long time. We've already had a backlog of material. We only put out a five song original EP, which all of it we don't play anymore. We haven't played any of that stuff in years. We had new songs since then, which never appeared on vinyl. If people wanted to hear it, they had to catch us live. That was it, and a lot of songs on this new EP are years old, too. And basically we are at a point where we wanna keep it chronologically. There are a lot of good songs, they are kinda old, but we want them out.

MRR: So a lot of kids ain't heard it?

Mikey: We only played the New York area. We never had anybody who really approached us. Me personally, I always hated the business end of the whole deal, of the music industry. I hate the music industry. I think it's highly pathetic. Nobody wants to take chances anymore how they did in the old days.

MRR: So what's the plans, maybe tours?

Mikey: It would be nice if we could get something going on the West Coast. That'll be first. That'll be something we haven't done before. The farthest we went was Connecticut. Our gigs have been very few, too. I can relate to what the Pistols used to say. They had said "we only played 50 gigs". That's our story, too. Only we spread it out over the years.

MRR: So it's the year span. You didn't break up.

Mikey: Yeah, it's just that no record label never really approached us and said yeah we see what you are doing, and we wanna support you. We never got promotional support out of the NY scene. If we would have gotten that, we probably would have had more vinyl out. Markus coming onto the scene has finally got the ball rolling to getting some older material out. It opens up the future for more.

MRR: The future looks pretty bright for Stisism?

Fiona: Hopefully. I mean just having the record out with Markus' connections. There's more people outside of New York who can hear it, and hopefully invite us to play.

MRR: Now that you guys are working with Markus, do you work with him internally as well? If he would ask you to help packaging up Stisim records would you do it?

Fiona: Absolutely.

Mikey: Well, we all have our own lives. We are working. Chris is in Texas for a bit. Stu is travelling a lot.

MRR: Hey Chris we are sending you a 1000 45's. Do you package them up?

Chris: I got rid of the 25 copies I had with me.

MRR: Where are you at in Texas?

Chris: Dallas

MRR: How is the scene going on there?

Chris: Great. You'd be surprised. Dallas is more cool than New York, by far.

Fiona: That's what I'm saying. Everywhere else.

MRR: Is Stisism ready to take over Dallas, or what's up?

Chris: Oh man. We take over the whole state of Texas.

Mikey: I always felt people would be more into what we are doing in other places. In New York there are so many bands, and the people want the flavor of the week.

Fiona: New York sucks.

Chris: You know why New York sucks so bad? It's all who you know and not what you are. In Dallas I went to a couple of shows. No one knows who is playing. They just go there to support everything.

Mikey: Even in New York, to get gigs here you gotta kiss ass. And this is one thing THIS BAND WILL NEVER DO.

Chris: ... WILL NEVER DO!!!

Mikey: We won't go and drop names to get gigs, we drop tapes. And that's it.

Chris: People care about who is going out with who, who is fucking who. Never mind what the music is like.

Mikey: That's the sad fuck. The music these days comes as the last thing on everyone's agenda. Our only reason for being is the music. I don't give a fuck about the business. I can't stand the

music business. If somebody would come up to us and offer us a good deal, I would take it, but at the same time, I am not striving for it at all. It has never been the goal of this band.

MRR: So how do you get that across to the kids today? We have established that Punk Rock is broke. It went through the cover of Spin, Rolling Stone, and Offspring for an example is selling millions of records. How do you get the journey outside of this million album selling thing across to the people. To come check out the local bands? Or do you do that? Do you do that through working with people like Markus, or booking shows at the Continental, or Brownies?

Band: Ha Ha. No Brownies!

Chris: We don't give a shit.

Fiona: You got it.

Chris: We play what we wanna play. We play it to the people who come and see us. We have no message. We play music. We play to who likes it.

Mikey: Basically, we are pretty vacant, and we don't care!

Chris: Yeah man. We can't be bothered.

Mikey: Like I would say also. How to get the message across. I don't care. If people come and see us and feel, that's all the message they need. And know it's real and know it's something we love when we're on stage. We play our gigs. We change our set list constantly. We do what we wanna do. We play as long as we want and when we want. It's all on our terms, which is what Chris said. We won't get big, because we don't give a fuck.

MRR: What would happen if you were famous?

Mikey: If we were famous? We would not compromise!! That's why I think this band lasted as long as it has. The basic fact is there is no compromise, and that's why I love the bands who influenced us. Dead Boys is an example. They did not compromise. They did what they wanted to do. The Sex Pistols could have done Madison Square Garden and they didn't care. When it started getting rediculous, it wasn't them. I don't think that's why they started the band. They wanted excitement back in Rock'n Roll and that's the reason why they started the band.

MRR: What I am catching from you guys is as far as your guys attitude and ethics, you could still get beat up in little clubs.

Mikey: Every time I saw Johnny Thunders I never knew what was gonna happen. And that's what I try to bring to this band. If we wanna play 15 minutes, we play 15 minutes. If I feel standing there and doing nothing, that's what will happen.

Chris: You were asking about our message (Chris to Scotty). I mean our record has a song called "Formaldehyde Baby" about a nut who falls in love with a baby in a jar. What kinda message is that?

Mikey: Chris and me are big fans of horror stuff and underground type B-Movies. We wrote a song called "Mr. Slaussen and the Teenage Girls". It's based about a movie called Tourist Traps. It's about a guy who turns teenagers into dolls, living mannequins. We get ideas from movies like that. Just things like that. Junk culture. Trash culture. B-Movies. Also on the record we have songs like "Go Tell Your Mother". We also have a dark underlying message in a way. Some of the songs are twisted. As far as politics go, we have never been a heavy political band.

MRR: Chris what kind of music do you like?

Chris: Everything from the 60's garage psychedelic to 70's Punk.

Mikey: The early pioneer HC bands like Minor Threat, Dead Kennedys, Circle Jerks, also Flipper. Flipper is great because they never compromised either.

MRR: Shall we say Flipper was in their own world.

Chris: Definetely.

Mikey: People like THAT. With that kind of attitude. Taking it from the street and just playing for the love of playing. If one person or no person shows up and listens. Who cares. We still will gonna be there and we're not going away. That's the Stisism model. Whether you love us or you hate us. We're not going to stop.

MRR: Who engineered your recent 7" record?

Fiona: Erika, and Vic from Loho in New York City.

MRR: Erika from Yellow Scäb?

Fiona: Yeah.

MRR: So it's like a local thing?

Mikey: We went to a studio out in Brooklyn. They had an attitude, like "we had the Ramones in here". We were supposed to be really impressed by that.

Chris: And D-Generation. Don't forget that.

Mikey: And the guy had a stupid attitude. We were like, look, we just want to do a record. We kinda got this, I am going to do you a favor to do your record, meanwhile we would have to pay them. We ended up going to Loho. The thing that made us stick with Loho was the realness of those people, Eddie and Victor, all of them. They made us very comfortable. They had the attitude that we could work with, which was whatever happens, let's have a good time when we make this fucking record. Spirit is as important as technicality.

Fiona: We wanted the record.to sound like us. We did it live. We pounded it out. Thank you, good night.

Mikey: We wanted to make a record that didn't sound like what's coming out today. To me, you can listen to so many records which have that 90's kinda sound.

MRR: We ventured on the word Punk alot. I think alot of people are using it a little more open. Don't you think it's just ROCKIN' FUCKING ROLL.

Mikey: To me, the true roots of Punk trace back to the 50's Jerry Lee Lewis, Chuck Berry. You can relate to what they were doing. They were playing 3 chords. It was raw. It was despised by grown ups and the establishment. Punk from the 70's evolved out of that, and the same attitude. A guy like Jerry Lee Lewis some of the things he did. The whole attitude. The spirit. Punk was just a mutation of true original Rock 'N' Roll.

Chris: Punk music is rock 'n' roll. Punk is the attitude!

Mikey: True rock 'n' roll comes from the heart. It's not contrived.

Chris: One thing that I can't stand is the Punk label. I don't like to call us Punk rock. We're just a rock 'n' roll group that doesn't give a shit.

Mikey: If you wanna call us anything, call us anti-pop.

MRR: On a final note what do you wanna say here? Whoever wants to start first. I don't give a shit. Make it short and sweet and to the point.

Chris: Get the record, 5 songs, pure rock 'n' roll, I don't give a shit if you like it!

Mikey: I couldn't have said it better. If you like it buy it, if you don't like it buy it and use it as a frisbee.

Fiona: Come to the gigs and loose some blood.

MRR: So what about an album?

Mikey: Spread the word about the 7" and we might have just enough to make an album.

MRR: Do we see you guys on the road?

Mikey: I would hope to hit the road.

Chris: It would be great. Well, we wanna be liked, but we don't give a shit if we're NOT.

Mikey: I'd rather be at a gig like some of our last gigs where people are cutting their arms with broken bottles, and rolling around. I'd rather see people doing that than people standing there with their arms folded. I like to go right into the audience. It turns me on. 100% in your face.

Chris: We don't care what's the most popular song now. We care having fun with our fans. They are one of us.

Mikey: Most of the people who come and see us go kinda crazy.

MRR: So it's back to the old days.

Mikey: Stu'e our drummer would have been here. Stu'e is the greatest. We love you Stu'e. We are a good unit.

MRR: Shall we finish?

Mikey: It's not over until we decide it's over. Who said that? John Bellushi in Animal House. Was it over. It's not over yet. That's about the best quote I could think of to end this interview.

Stisism
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THE DONNAS

The Donnas are a breath of very fresh air in a jaded "scene" that increasingly reeks of clove-cigarettes and ponderous self-indulgence. Their quick rise to minor cult status has been helped, no doubt, by their association with Radio X records (the baby of iconoclastic ex-Supercharger Darin) which gives a pedigree instantly admitting them into the wonderful world of rivalry, jealousy, lust, hatred, pettiness, and vengeance which comprises the lovely little local "scene" which is so heralded around the world. Welcome, girls, and don't forget to watch your backs and shake out your shoes before putting them on.

This interview actually represents a breakthrough of sorts in that there has heretofore been (according to the everpresent stream of gossip) a Radio X "media blackout" policy, especially in regards to "commie rag" MRR (I hope to unearth further intelligence on Radio X bands in months to come, although it seems doubtful that I will be able to get the Car Thieves to set down their side of the Planet Pimp "Queercore" debacle). While my more delicate sensibilities respect the impetus to stay beneath the so-called "underground" that ideologically inspires this blackout (as well as the limited quantities and non-repressing of Radio X material, which unfortunately plays into the hands of the international collectors' consortium), it seems criminal to not foist bands and records so good, and in the case of The Donnas, so downright inspirational, on as many people as possible at every opportunity.

I had the pleasure of utilizing the MRR expense account for a round of milkshakes (except for Donna R., who had a lime phosphate) at San Francisco's historic St. Francis Fountain (at 24th and York, right across the street from the pay phone where some guy was shot in the back of the head after seeing the wrong movie at the York Theater) with the Donnas, all of whom are sweet 16 (for the benefit of any of you with the back of their first 7", "High School Yum Yum"/"A Boy Like You"/"Let's Rab!" staring at you while you read this, Vocalist Donna A. and guitarist Donna R. have both had birthdays since that release while drummer Donna C. and bassist Donna F. have not). Donna A. - Vocals, Donna F. - Bass, Donna R. - Guitar, Donna C. - Drums.

MRR: Correct me if I'm wrong, but you haven't been together for terribly long, is that correct?

Donna R: About...five months. Darin met us at a show and said that he wanted to record us.

Donna C: So we learned how to play from Ragady Anne. They're really good friends.

Donna A: They're really pretty, too.

Donna R: We go to Palo Alto High so that we can hang out with them...

Donna F: Even though it's a long bus ride from South City, where we all live.

MRR: And in five months, Radio X has put out two Donnas 7"s (the second being "Let's Go Mano"/"Last Chance Dance"/"I Wanna Be A Unabomber"), with lots more planned according to the commercial at the end of "I Wanna Be A Unabomber".

Donna R: Yeah, a full-lengther is in the works, with "Get Rid of That Girl."

MRR: "Get Rid of That Girl" is going to be the big hit?

Donna R: Yep.

MRR: And why do you say that?

Donna R: (laughing) It's the only song that's written yet.

MRR: And you've played how many live shows?

Donna F: Just one.

Donna A: At the Los Gatos Teen Center.

MRR: Still, five month for two singles (with 3 songs apiece) is working pretty fast.

Donna A: We owe that to Darin.

Donna C: He's very supportive.

Donna A A: He's very supportive of our Palo Alto High School, and our schoolwork.

MRR: Your schoolwork?

Donna R: He won't let us record unless we get good grades. And we can't swear around him.

Donna F: (regarding Donna R.'s lime phosphate) Why is that green?

Donna C: Why do you think? (Donna F. tries a sip of Donna R.'s phosphate) Devil, devil.

MRR: What's with the "Devil, Devil" business?

Donna R: Some guy got mad at Donna F. at a party last night. She was beating up some guy because...

Donna A: He crushed a metal lunchbox. He did it with one hand!

Donna C: He was crazy!

Donna F: It had little ponies on it.

MRR: And he got mad just because you were beating him up?

Donna C: He grabbed both her legs and she couldn't walk.

Donna A: Then Donna F. screamed and he went

crazy. He started saying, "Devil, devil."

MRR: What did it seem to mean?

Donna R: He was giving a warning that he was going to turn into a devil.

Donna F: I thought he was going to de-leg me.

MRR: This whole incident sounds a lot like a Dragnet episode. Do you think he was 'high' on some sort of 'drugs?

Donna F: We wouldn't know about such things.

Donna R: Darin is trying to un-delinquentize us.

Donna F: No chiba.

Donna R: He says, "Knock 'em dead, rock 'em head, sock 'em Fred, no cheeba." That's cheeba with two "e"s instead of an "i."

MRR: But isn't it "Chiba" with an "i" on the back of Schooly D. Records?

Donna F: But Darin doesn't know that.

Donna F: So, whether or not he was on harmful drugs, Devil-man got tossed out of the party and he had to sit on the curb and wait for his ride. And he cried.

Donna C: And he's in a gang.

MRR: It sounds as though he isn't a bad boy, just a misunderstood and misguided lad. Maybe Darin would be willing to take him in hand as well.

Donna F: It's too late for him. He shouldn't have crushed my lunchbox.

MRR: It seems that, despite the scorn that ex-suburbanite punkers have for the suburbs, surburban life is not without its hazards.

Donna C: There's a serial rapist in Palo Alto. He pulls joggers into his van in broad daylight.

MRR: But you're "suburban street wise," I hope.

(no response)

MRR: Okay, so much for so-called "old school" references. In the commercial at the end of "I Wanna Be A Unabomber" there is also reference made to a forthcoming Radio X sampler LP, "South City On The Air." So how do you feel about your labelmates, such as the Brentwoods?

Donna C: They're really nice. I use Danielle's drums when we record.

MRR: But isn't Karen the Brentwoods' drummer?

Donna C: Yeah, but Darin told me they were Danielle's drums.

MRR: What about those veterans of many feuds and mishaps, the Car Thieves?

Donna A: They went to Palo Alto High, but they graduated.

Donna F: We all has crushes on them.

Donna C: But they wouldn't give us the time of day.

MRR: Are you familiar with the "Fake Queercore" feud between them and the guy who took the photos (Sven-Erik Geddes)?

Donna F: It was the dolphins.

MRR: What?

Donna R: It was Russell Quan's fault.

Donna F: Russell was riding the dolphins. It's his fault.

(An amazing and absolutely true coincidence: the very night before this interview, Tim Yo mentioned something that smacked very much of "Kamandi, the Last Boy On Earth" and his {Kamandi's, not Tim Yo's} dolphin riding antics. Tim Yo pleaded ignorance of "Kamandi, the Last Boy On Earth" {as well as "Prez, First Teenage President"}. Naturally, I proceeded at this juncture to ask each of the Donnas whether they were familiar with Kamandi, and none of them were either! On the other hand, I know that Russell Quan is more familiar with Kamandi than he would care to be {being no great fan of Jack 'King' Kirby}. Amazing but true!)

MRR: I suppose the Vulcaneers are also Palo Alto High alumni?

Donna F: No, not at all!

Donna C: They probably went to Gunn.

Donna R: Shannon is a cutey; he's got a booty.

Donna C: They played with us at the Los Gatos Teen Center.

Donna R: And he walked into the girl's bathroom when we were all fixing our makeup.

MRR: Let's see if we can get some idea of what the Donnas sound like across in the print medium. What, ahem, are your, ah, influences?

Donna C: Your mama.

MRR: I thought you were being undelinquentized.

Donna A: You can take that out. We don't want to hurt your mother's feelings.

Donna F: Mozart. And bananas.

Donna R: Blondie.

Donna A: Some people tell us that some of our songs are Ramones-ish, but I think they must be crazy to say that.

Donna R: It just comes to us. Innovative, groundbreaking musical concepts.

MRR: And what do hope to get out of the Donnas?

Donna R: We want lots of cute boys to come to our shows.

MRR: But what if you just get a bunch of young grindcore heshers at your show?

Donna R: We'll beat them up.

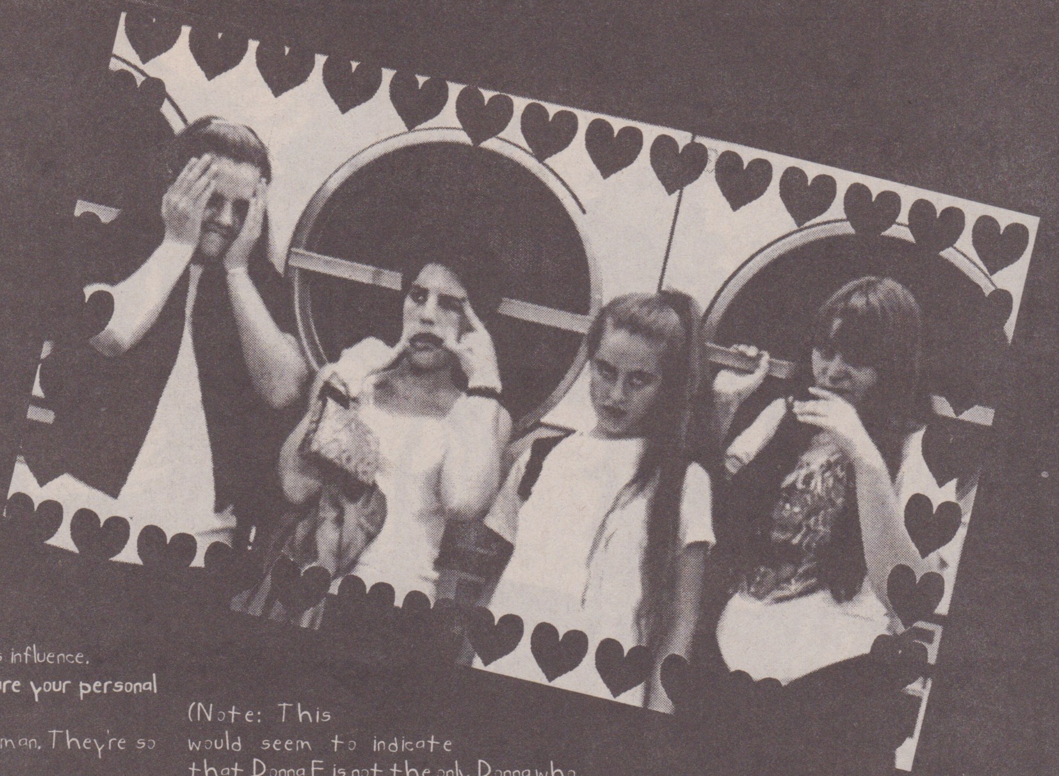
Donna F: We want cute, intellectual boys, not dolts.

Donna R: I've got a good left hook.

MRR: It sounds as though before Father Flannagan, I mean Darrin, you were a bunch of tobacco-chewing, cussing and brawling hellions.

Donna A: We used to live in Providence, R.I., and speak like idiots.

MRR: So Palo Alto High School has done wonders for your diction and vocabulary as well as



your reasoning skills?

Donna F: No, it's mostly Darin's influence.

MRR: (to Donna A.) So what are your personal goals?

Donna A: I want to marry a fireman. They're so wonderful.

MRR: What in particular do you find so wonderful about them?

Donna A: They have big red trucks. And they rescue cats. But I don't want a fireman with a moustache.

MRR: And singing for The Donnas is how you hope to a fireman spouse?

Donna A: Oh no, that's got nothing to do with the Donnas.

MRR: Then how do you plan to find your dream fireman?

Donna A: I'm going to get a cat.

MRR: (to Donna C.) And what is your 'I goal in the context of this band?

Donna C: Having lots of fun.

Donna A: And she wants to learn how to cook.

MRR: You can certainly learn that from Darin.

Donna F: Yeah, he can show you how to make tortellini!

MRR: He also has a wonderful punch recipe from his grandfather, but you're going to have to wait until you're 21 before he'll teach you that one.

Donna C: That's okay. This band is a long-term commitment.

MRR: (to Donna F.) And what do you hope to get from paying your rock and roll dues?

Donna F: Get more...free phosphates. Free ride. Free PO43. Free radishes from the Happy Taco.

Donna R: After recording, Darin buys us burritos at the Happy Taco.

Donna A: And he buys us Horchata and doesn't make us eat tripe or Cabeza. And Donna F. steals radishes. They're pickled.

Donna F: I hid one in Darin's guitar case. He got mad and said, "Kid, you better watch it."

Donna A: And I hid one in Donna F.'s backpack. (Note: This would seem to indicate that Donna F. is not the only Donna who takes more pickled radishes from the Happy Taco then she is actually prepared to eat at the time, despite the wisdom of the "Take all you want but eat all you take" rule of free condiments) She didn't find it for a week because I hid it so well.

MRR: So tell all of us middle-agers and senior citizens what's really happening with the most happening of youths today.

Donna A: We're the fun generation.

MRR: What do you think of the last media hype, the Generation X/Twenty somethings?

Donna A: I hate them.

Donna F: I think they're morbid pseudo-intellectual sots.

Donna R: "Generation Sex."

MRR: Huh?

Donna A: "Generation Sex," you find it in supermarkets next to the Harlequin romance novels.

MRR: And what's wrong with music today?

Donna R: There's too much of that grindcore. People need to support the fun generation.

MRR: So what's right with music today?

Donna F: Us.

MRR: Let's turn towards the lyrical significance of some of your recorded oevre. What does "Rab" as in your song "Let's Rab," mean?

Donna A: My first words were, "Let's Rab."

Donna R: It's based on my experience. One of the cutest...

Donna A: ...and fattest.

Donna C: But he wasn't fat until he put on about three hundred pounds during summer vacation.

Donna R: His name was Rob and he was in my Spanish class. A friend of his who was also in the class who went to the head of the class and said, "Ola, Rab." And Rob said, "Ola, Luke." And so we made up a dance and named it after him.

MRR: What is the second line in "I Wanna Be A Unabomber," that is to say, the line after the gleefully stated assertion that also comprises the title of the song?

Donna A: "History teacher you're a goner." What did you think was?

MRR: It sounded a bit like "Kiss the Teacher and You're a Goner." So who is your history teacher?

Donna R: Mr. North, but it's not about him.

Donna F: I told my history teacher he was a stupid old man and he took me into another room and made me write an apology. I didn't think I was being rude, I was just telling the truth.

Donna A: She tries to be polite but it just doesn't work out.

Donna R: Mr. North appears on "Last Chance Dance," doing the announcement at the beginning.

MRR: Did he have to come to the studio to record it?

Donna C: No, we just recorded him in class doing the announcements.

MRR: That's an actual announcement from Palo Alto high central command?

Donna R: Yes.

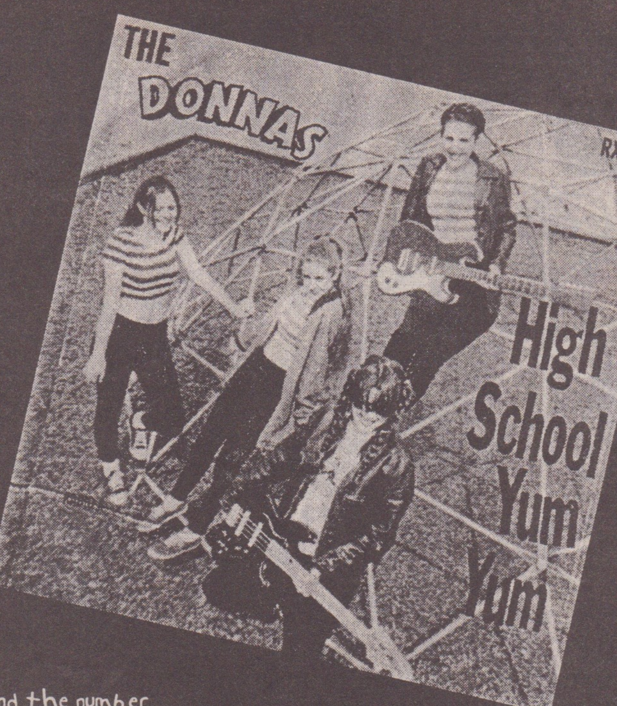
Donna C: We thought that it was really great that it rhymed.

Donna R: He made a poem out of it.

Donna F: "One more month, One more chance: Don't forget to come, To the Last Chance Dance."

MRR: And does Mr. North know that he's been immortalized on vinyl?

Donna F: He held up our record to the class and said, "This is the greatest rock and roll record



ever made."

Donna C: He wears a belt with a great big buckle. He used to be a professional wrestler.

Donna A: He used to be called "The Crusher." They wrote a song about him.

MRR: Thr Crusher was well before your time. I would guess that Hulk Hogan made a big impression on you, though.

Donna R: Oh yes! We're all Hulksters.

MRR: What about Vanilla Ice?

Donna A: Sure, we were into him when we were kids.

Donna C: Don't you want to know what we say at the beginning of "I Wanna Be A Unabomber"?

MRR: Sure.

Donnas (in unison): Chuck seki okupsai (kudosai?). Hai!

Donna C: It's Japanese for "Please sit down. Yes!"

MRR: And from whence derives that?

Donna R: Mr. Masuda.

Donna C: Oh, we've got to call him Masuda sensei.

Donna R: We're all in Mr. Masuda's Japanese class, except for Donna A. He won't allow anyone in his class who picks on people.

MRR: Donna A., Why were you picking on people? Don't you know that you must use your powers for good and not for evil?

Donna A: I wasn't picking on anybody. I was fighting to defend Donna R.'s honor.

Donna R: And Masuda sensei swore at Donna A. in Chinese.

MRR: In Chinese? Was he in the army in World War I or something?

Donna A: No, he's only in his fifties.

MRR: So what are some of the long term goals of The Donnas?

Donna R: Play Brazil and stage-dive at a Sepultura show.

Donna C: Play Japan.

MRR: You're never going to get well-known enough to play Japan with these Radio X instantly sold out limited editions that barely get out of the country.

Donna R: That's just too bad. If anyone really wants them, I've got a bunch of Donnas records at home.

Donna C: Me too.

MRR: So you won't mind the number two Radio X collector of Zurich calling you in the middle of the night to offer to swap you a cuckoo clock for some Donna records?

Donna C: No, that'd be fine.

MRR: We'll see how you feel after it starts happening. and what about when you run out of records?

Donna A: I'll tape them if someone wants them. I've got a special tape recorder that tapes in the shape of records.

MRR: Another problem with overseas touring is your ages. Wouldn't it be necessary to have parents along?

Donna A: I'll just say I'm Donna R.'s mother, and she's Donna C.'s mother, and she in turn is the mother of Donna F., who happens to be my mother.

Donna C: I don't think Darin is going to like the idea of us being teenage mothers.

MRR: Any plans for a video of The Donnas? What would it be like?

Donna A: "Drunken Master."

MRR: "Drunken Master One" or "Two"?

Donna A: One.

Donna F: I just saw "The Texas Chainsaw Massacre."

MRR: Wonderful movie!

Donna R: "Pee Wee's Big Adventure," and all the movies by that guy, John...

MRR: Waters?

Donna R: No, "Sixteen Candles."

MRR: John Hughes?

Donna R: Yeah, all of those. "Pretty in Pink," "The Breakfast Club."

Donna A: "An American in Paris."

Donna F: "An American Werewolf in London."

MRR: Spending so much time in Palo Alto, you must be familiar with Molly Stone's market and their animatronic good time jamboree.

Donna C: Isn't it closed?

MRR: It was broken and nobody who worked there seemed to want it fixed. But I took Jerry Only of The Misfits there a few months ago.

Donna R: What did he think?

MRR: After one song, I asked him if I should push the button for another. And he said, "No, I think my sense of wonderment has been fulfilled."

Donna A: I like the corn.

Donna R: Tomatoes.

Donna F: Tomatoes.

MRR: What about Benny Bagelman (the rapping bagel)?

Donna R: Benny's a hick.

MRR: And what was the first record that each of you bought?

Donna R: Def Leppard, because I saw them on MTV and I thought it was cool that the drummer only had one arm.

Donna C: Run DMC, "Raising Hell."

Donna F: It was like a disco record, I think it was the Jets.

Donna A: Jimmy Buffet's "Maragaritaville."

MRR: "Margaritaville?" And what, at your tender age, did a song like that mean to you?

Donna A: I thought our back yard was called "Margaritaville."

MRR: Finally, any personal role models you'd like to share?

Donna A: Claire Hurtabble and Kate Rambo.

Donna R: Rab, Riff Randel, Annette Funicello.

Donna C: Miss Togar and Wieland.

MRR: The titular character of Charles Brockden Brown's overlooked American gothic novel, "Wieland, or, The Transformation"?

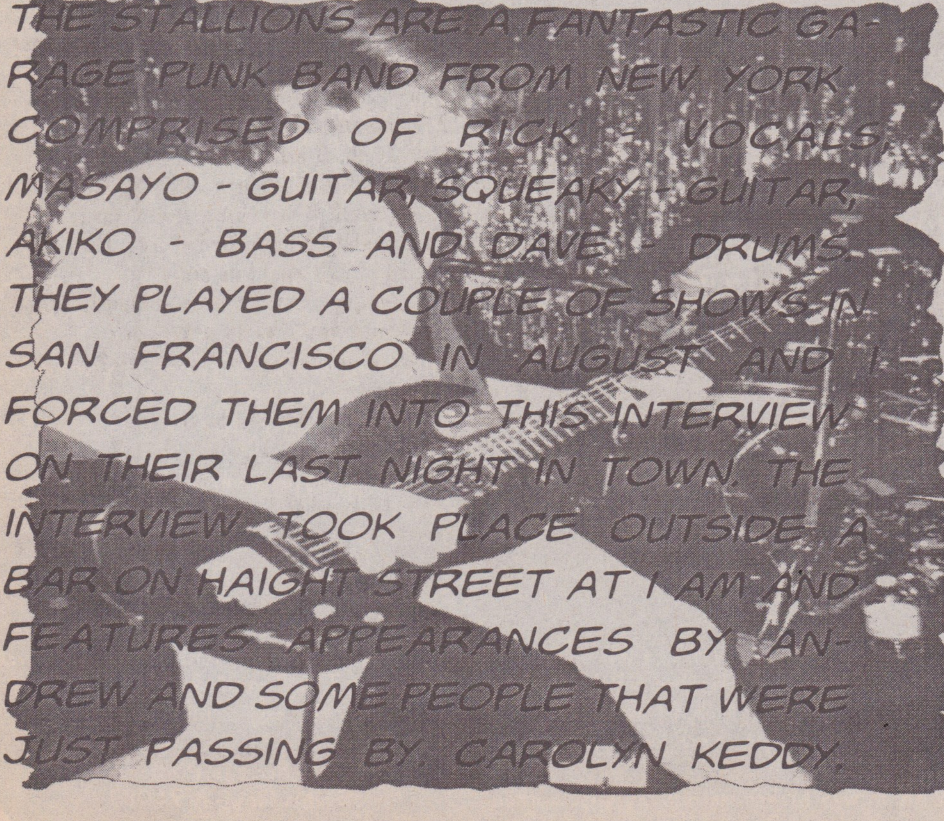
Donna C: No, the singer of the Fibts.

Donna F: Dee Dee Ramone.

Radio X Records, PO Box 69
South City, CA 94083

HEY BABY, IT'S THE STALLIONS

PUNK ROCK! FROM N.Y.C



THE STALLIONS ARE A FANTASTIC GARAGE PUNK BAND FROM NEW YORK COMPRISED OF RICK - VOCALS, MASAYO - GUITAR, SQUEAKY - GUITAR, AKIKO - BASS AND DAVE - DRUMS. THEY PLAYED A COUPLE OF SHOWS IN SAN FRANCISCO IN AUGUST AND I FORCED THEM INTO THIS INTERVIEW ON THEIR LAST NIGHT IN TOWN. THE INTERVIEW TOOK PLACE OUTSIDE A BAR ON HAIGHT STREET AT 1 AM AND FEATURES APPEARANCES BY ANDREW AND SOME PEOPLE THAT WERE JUST PASSING BY. CAROLYN KEDDY.

MRR: Quick! What is the purpose of The Stallions?

Rick: The purpose?!?! No reason. We just like doing this.

Squeaky: Is this a test?

MRR: No. Tape's rolling.

Dave: This is the real thing.

Squeaky: Ok. You started without me.

MRR: This is the quickest interview in the world.

Rick: What is the purpose of The Stallions?

Squeaky: Fuck. Kill. Fuck. Oh wait, that's another band.

Akiko: So the boys can pick up the first chick in the place.

Rick: Exactly.

MRR: Ooooh.

Squeaky: Oh, the boys can get the chick.

MRR: Well, that's a new concept.

Masayo: She's awake. I didn't know that.

Dave: So Masayo can get monkey face.

Rick: No. It's really so we could come to San Francisco. Now we're going to break up.

Masayo: I'm sorry I don't know many language. I only know grrrr um.

MRR: Tell me something really interesting about yourself.

Dave: I kill rats.

Rick: I, uh, I, uh... next.

Masayo: I like Candy Snatchers.

Squeaky: I know something about Rick. He used to be in the Dungeons and Dragons Club. My interesting thing is I got Tourette's Syndrome.

Masayo: You talk too much.

Squeaky: I want everyone to know it doesn't mean I cuss without control. That's not what Tourette's Syndrome is all about.

Dave: It just means he's kind of retarded.

Squeaky: It just means I'm a little funny sometimes.

MRR: Next.

Akiko: I can burp like a man.

Laughs from all

Dave: Can we have an example?

MRR: I've been hanging out with you for about a week and I now know that you are all otaki *(Japanese word loosely translated to mean collector nerd)*, I want to know why?

Akiko: Cos it's trendy.

MRR: What happened in your lives that made you this way?

Squeaky: C'mon Dave.

Dave: I was forced to hold in my pee, as a child, to expand my tank.

Squeaky: I don't know if it has to do with Dave studying library science. Being in the library is very close to being otaki.

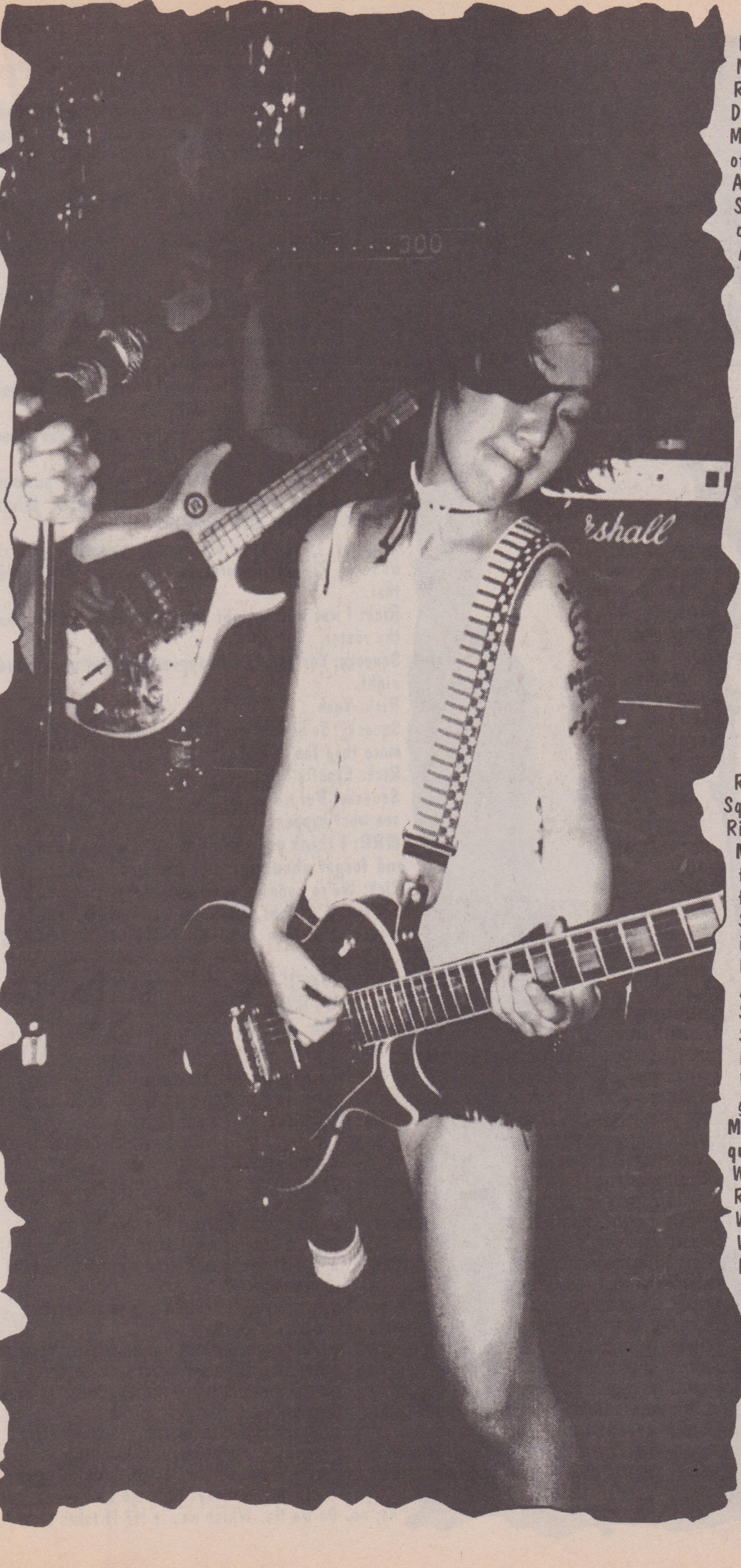
Dave: But I don't alphabetize my records.

Squeaky: I'm obsessive compulsive so I've got to be otaki. That's the way. The true rebel way.

Akiko: And he's a nerd.

MRR: And a nerd on top of that?

Squeaky: Well, I broke out of that. I'm not really a nerd cos girls like me.



Rick: We're psychologically disturbed.

MRR: Who is the least otaki in the band?

Masayo: Maybe Dave.

Rick: No, maybe Akiko.

Dave: Akiko, I think.

MRR: Ok, Akiko. Now if we were going to become otaki what would you do?

Akiko: Umm.

Squeaky: She's like photography a lot so she's kind of photography otaki.

Akiko: No. I wouldn't be otaki cos I don't have a desire for possessions.

Squeaky: No. If you were going to, what would you possess?

Akiko: Oh that's a hard question.

Rick: We have to get a picture of her with that look.

Masayo: She have a boyfriend, huh?

Rick: She's have a boyfriend collection.

Akiko: Shut up.

MRR: I already know two guys in San Francisco that are interested in you. What do you think?

All: woooo.

Masayo: Please for me. (laughs)

MRR: Except that Squeaky said you only like good personalities. You don't like good looking men. Is this true?

Masayo: It's true. I know her experience.

Rick: She likes Rutger Hauer.

Squeaky: She tries to pass off that she only goes for personality. Of course she likes good looking guys.

Rick: Yeah.

Squeaky: She tries to be cool.

Rick: We all have very high standards.

MRR: But the whole point is that she wasn't turning down good looking guys, Squeaky was for her.

Squeaky: So why didn't you push them on her instead of telling me?

Rick: Cos you are reader.

A large commotion begins

Squeaky: Ut oh. Big trouble.

Some woman: Are you taping us?

MRR: No, well, I'm taping these guys.

Woman: (singing) I'm the kind of lady, but I ain't got no kind of so I might be crazy.

MRR: These guys are in a rock band. What question would you like to ask them?

Woman: When are they going to hire me?

Rick: Laughs.

Woman: So an old lady can be free.

Woman: Do you like what you're doing?

Rick: Can you dance?

Squeaky: I like what I'm doing.

Woman: Oh yeah. I can dance. To any song as long as the song's good.

Woman: What's the name of your band?

All: The Stallions.

Woman: Stallions! Stallions! Hey that is kind of a lady.

MRR: What a team.

Woman: Can you all help me out with a little change tonight?

Dave: (directly into the mic) Yes.

Rick: Fortunately, for her, this thing is running.

Woman: Alrighty.

Squeaky: So you could ask us some questions about who's sober in the band and you could ask us about acculturation in the band, but that might be too difficult.

MRR: Ok so what about acculturation in the band?

Rick: I don't know if you remember, but I have an inverted sternum.

MRR: Well, the first thing I learned about you was that you had no sternum. Is this true?

Rick: It's absolutely false. If I didn't have a sternum, you could poke me in the chest and kill me.

MRR: I pretty much wondered, what does it just kind of flop around there?

Rick: I just have a chest deformity and it was never fixed and I'm gonna sue the world.

MRR: Good. Then you can make money to put out the record. So what about the record? What about this Rip Off record?

Squeaky: I don't know everyone keeps telling us that we're on Rip Off Records except that we don't know that.

Rick: I was told tonight that he doesn't half time on the roster.

Squeaky: You know what happened, he saw us on a bad night.

Rick: Yeah.

Squeaky: So he decided, "I don't know. I liked the tape more than the live show."

Rick: Exactly.

Squeaky: But we're just going to record an album and see what happens.

MRR: I think you should put out your own record and forget about Rip Off Records.

Rick: We're gonna shop around.

Squeaky: Alright. Well, you know, whatever. Whatever. But then how can we be on Tom Guido's jukebox?

MRR: You'll have to put out a single too.

Dave: We'll have to talk to BMI/ASCAP first.

MRR: Ok, why do the Stallions exist?

Squeaky: (in an imitation rock star voice) The Stallions exist to rock and roll, baby.

MRR: And that's it?

Squeaky: Well, you know what rock-n-roll's all about.

Rick: It's the greatest racket in the world.

MRR: Do you think it's worthwhile?

Rick: It's worth something.

Squeaky: Stallions, like any rock-n-roll band, is like a marriage and everyone gets along really well and it's a good time. Besides we get to go on vacation together.

Masayo: Except I'm single.

Squeaky: You're single? What are you talking about?

MRR: Do you ever fight?

Squeaky: Yeah.

MRR: What's the best fight you had at practice?

Squeaky: Oh shit.

Dave: Ok. I'll tell you. They [Masayo and Akiko] make up songs and they are crazy. So we go Da Na Na. No, no, no. Da Da Na. Which way is it? It takes a long time. It's not a fight, but...

Rick: In the meantime, Squeaky and Masayo yell at each other.

Squeaky: We were fighting about, like you know, I told Masayo and everyone else in the band what was happening and Masayo has to be told twice. Then I told her again and she says no you didn't tell me. We start fighting about that.

Dave: It's only because she doesn't speak any language.

Masayo: Yeah. I don't speak any language.

Dave: And she has few brains.

Masayo: Yeah.

Squeaky: But she gets the most compliments when we play shows. Everyone goes 'who's that little Japanese girl chewing the gum playing guitar, that cool Les Paul guitar. Wow she's great.'

MRR: This question is for Akiko and Masayo. Do you play guitar because you have penis envy?

Masayo: I don't understand what you say.

MRR: Some people think girls play guitar cos they want to be boys.

Some whispering in Japanese

Akiko: I don't need one. What's that for?

Masayo: I have one. I'm going to be dangerous and I don't want to make trouble anymore.

MRR: Masayo, my roommate Andrew tells me that your guitar is too heavy and it hurts your arms.

Masayo: I'm getting ah ah ah cold.

MRR: Why do you play such a heavy guitar?

Dave: It's cool, man.

Squeaky: She used to play a Rickenbocker, but then she found out it was the same one the girl in Shonen Knife plays and she was embarrassed.

Masayo: No. No.

Squeaky: Then she realized Les Paul was more her sound.

Masayo: No. It's because I love Andy of The Devil Dogs and he's got a Les Paul.

Squeaky: But your guitar's better than mine.

MRR: So is Shonen Knife a band you don't like?

Squeaky: I don't think we should give them any more attention than what I just did. They have enough attention. I know this guy whose job is to answer their fan mail. All the mail is from college nerd guys who want to marry them.

Akiko: Good for them.

Squeaky: I don't want to talk about them anymore.

MRR: Can we talk about music in Japan?

Masayo: No. I am no more Japanese.

Squeaky: You're no longer Japanese?

Masayo: I am Japanese, but I got handicap.

Akiko: We are behind on all the information. We only know Japanese bands that come to New York City.

MRR: Ok.

Akiko: And those are really nice.

Masayo: Yeah, I like it.

Rick: Ask us about the music cos that's what really counts.

MRR: Why do you play garage punk?

Rick: Cos we know our limitations.

MRR: Yeah, but...

Dave: We were rolling on the bullshit. Now we get to the nitty gritty and we're like, uh.

MRR: You don't have anything to say about the music?

Some guy walks by singing

MRR: I'm interviewing this rock-n-roll band. Can you think of a question for them?

Guy: Have them talk about their first psychedelic experience.

Dave: I've got a good one. My friend Steve Miller told me that effedrine was ecstasy and he told me to take 12 tablets. So I did that. Then I listened to "Raining Blood" by Slayer and played pinball all day. It was psychedelic as shit. It was kick ass.

Rick: My psychedelic experiences were really disgusting that's why I stopped. I'll tell you about my last one. I shot up a bunch of MDMA by accident and had a horrible trip in my room for 12 hours thinking I was trapped inside a television set and I was seeing the face of death and I had a litter of kittens underneath my bed and they were looking at me with the faces of evil wisdom and then I took a bunch of xanex to come down and I went to see Skinny Puppy at the local rock club and they were so fucken stupid and bad that it brought me right back to reality.

Akiko: Well, simply the last Candy Snatchers show at the Continental that was quite psychedelic. There was fish flying all over the pit. They were having a fight with the fish.

A bar patron Andrew and some friends join our group

Andrew: How much do you sound like Led Zeppelin and why?

Masayo: Who?

Andrew: They were a popular blues band in the late 70's.

Rick: That's the drummer with one arm.

Masayo: Oh.

Andrew and friends leave

Dave: The thing about The Stallions is that we got two guitars and it's pretty loud.

Akiko: We are close to the heavens.

Dave: It's verging on progressive rock now cos some songs have more than two chords.

Andrew: Oh we got kicked out of the Top again.

Dave: So what's in the future for The Stallions?

Masayo: (singing) No future for us.

Squeaky: I got The Stallions to San Francisco. I can get The Stallions to Japan. Now we are going to take a little, uh, what do you call that?

Rick: Sabbatical.

Squeaky: Sabbatical!

Rick: Keep going.

Squeaky: Then we are going to reunite in Japan for a 1996 summer tour. The we are going to conquer China.

Masayo: Excuse me. One problem.

Rick: Oh. I work for a porno magazine.

MRR: This should be interesting.

Rick: No, nothing interesting about it.

MRR: What do you do?

Rick: I edit copy. I talk to photographers on the phone.

Squeaky: He used to have a sex fanzine *Pantyline Fever* which was pretty cool.

MRR: Didn't you play with Pussy Galore?

Rick: Oh. Where did you hear that?

MRR: I've done some research.

Rick: No, I didn't. I played two shows and I was really bad so they kicked me out.

MRR: That's pretty impressive.

Masayo: And Karen Black also.

Rick: True I played a few shows with Karen Black.

Squeaky: Dancing.

Rick: Dancing. Squeaky too. We are both ex-Karen Black dancers.

MRR: Why don't you wear costumes on stage?

Dave: Because that's dumb.

lots of laughs

Dave: And there's no way around it.

Rick: That's why Dave's in the band.

Masayo: Yeah.

MRR: To keep you all in line?

Dave: I'm right, right? You know I'm right.

Squeaky: I played my quotient of wearing costumes in other bands.

MRR: What bands?

Squeaky: Well, I was in the Chimpanzees and we dressed up like chimpanzees.

MRR: You did not. What other bands has everyone been in?

Squeaky: Do we have to go through that?

MRR: Only if it's interesting.

Squeaky: So how are you going to introduce the interview? Are you going to describe our sound or anything?

MRR: Do you want to?

Squeaky: No I don't want to do it, but I always...

Dave: We got two guitars and it's pretty loud.

Masayo: Especially me.

MRR: What was the best part of your trip to San Francisco?

Dave: Hot-n-Hunky.

MRR: I smell it every morning.

Squeaky: I'm glad everyone had a good vacation and everyone was pleased cos it was my idea.

Masayo: Mike Lucas's place is great. Like a thrift shop.

Squeaky: Our first show at the Purple Onion was great and Tom Guido he's my hero and mentor. He's a great guy. Purple Onion rules.

Rick: I just want to say that musically we are breaking absolutely no new ground, but we like it that way. We're not trying to do anything new. We're just playing the music we love.

Squeaky: That's what rock and roll is.

Rick: Exactly.

MRR: Any comments on rock-n-roll from this side of the band?

Dave: It's pretty cool.

Write to The Stallions at 29 Perry Street #1F, New York, NY 10014. Send $5 for their wonderful 11 song demo tape.

THE COUNT

Believe it or not, Horatio, all is not love and dippidy-doo here in the beautiful little S.F. Bay Area scene. Sure, it might seem like a non-stop love up fest (as in "I will kiss up your donkey if you will love up my elephant") of back-scratching and hand-washing amongst a tightly-knit cabal of "insiders," but rest assured that when the day is done and all the dirt is dished out against all the out-of-towners, everybody grabs a couple of almond daiquiris (although there was an occasion when Tim Yo ran out of almonds and tossed a handful of hickory nuts into the blender to compensate; when I protested that I was not receiving an almond daiquiri, he simply replied "It's a hickory daiquiri, doc!") and bitch and moan about each other.

Some locals don't even join in our little reindeer games, however. The Count Backwurds, for instance, have been long-standing holdouts on the MRR free publicity and street credibility (at least to industry types) bandwagon. No, they had loftier principles and morals, although they might not have had any notion what they might be. Chide them I would (often!). "How is MRR ever going to be less suckabooty without the inclusion of the likes of you, the now people, the with-it people, the people who are where it's at?" But to no avail. They just weren't talking. Also finding no headway were various

-TRAPPED LIKE THE SCALLYWA

MRR: Jesus H. Christ, Peepin', when was the last time you brushed your teeth?

Peepin': I brush twice a month, whether I need it or not.

MRR: Is dental decay punk?

Chris: No, but it's very English.

Russell: Spit Spot.

Peepin': A right cunt he was.

MRR: Should your voluntary participation in a MRR interview be taken as a sign that the Count Backwurds want to be taken seriously and start up the ladder to "making it"? In other words, aren't you guys selling out?

Russell: Yes, we will take our 50,000 kronkites now.

Brett: We just couldn't agree on a lot of things for a long time, besides being very lazy. Now we just don't care so much anymore.

Chris: Besides, this isn't voluntary. You're making us do this so Tim will give you an extra big Christmas bonus.

Steve: Don't forget, Peepin' has to get his way, or he'll quit the band again.

MRR: Again? Did you guys break up and reform or something? Because that's a *definite* sellout, chapter 56, section 9501, paragraph 2.

Russell: Tim Yo's the nicest guy I've ever met. We've been hanging out for years. I love that guy, what's his name again? I've been stealing his records for years.

MRR: Whoa, whoa, let me ask some easy questions.

Steve: I know that you're out there, because I can smell the shit between your teeth.

MRR: Okay, what's so special about the Count Backwurds? What sets you apart?

Brett: We're the longest band in existence.

MRR: Longest?

Brett: Yeah, laid end-to-end we're over 32 feet long.

Chris: Or stacked on top of each other we'd reach 32 feet towards the moon.

Steve: Or towards Queen Bee Bab-a-que.

Peepin': Let's take your car, 'cause mine's low on gas. And can you loan me five for some of that Queen Bee Bab-a-que?

Chris: What would you get if all the soriety girls at Ohlone College were laid end to end?

MRR: Huh? What?

Chris: An average Friday night in the dorms!

Russell: Oof.

MRR: Now, certain half-baked nabobs might maintain that owing to a repertoire borrowed from "older" songs that the Count Backwurds have some kind of "retro" thing going. How do you attempt to educate and enlighten such as these?

Russell: Defy anyone, slack killer punk gnarly. I can play eleven other instruments!

Brett: Excuse me, but I already stole this first!

Russell: I saw it on MTV first and now it's cool.

Chris: We just play music we like...

Steve: ...because we like it, and look the way we like...

Peepin': ...because the ladies dig it.

Brett: If somebody doesn't like it...

Chris: ...fuck you!

MRR: A cogent statement of your underlying philosophy. Any others?

Brett: 96 tears, 96 shmeers, it's a business.

Peepin': Always on the road for some stickpussy!

MRR: I won't ask.

Peepin': You see, when...

MRR: Never mind.

Brett: Besides, I don't know how to read. Werewolf pictures scare people, they make us scared, and we scare people.

Russell: Mean people suck; my kid beat up your honor roll student.

Chris: I believe you Anita.

MRR: And just what is your musical mission?

Russell: We're not into punk, alternative, or 60's garage rock. No haircut bands. Haircut 100.

Chris: Brett's hair rules.

Peepin': The Charmkin All-stars.

Brett: The other guys may object to this statement, but it seems as though ten years ago there was this big supposed garage rock revival of Sixties shit, "the Paisley Underground," and all that, and it was supposed to be this big commercially viable scene and people jumped on the band-wagon. When it went nowhere,

PLEASE KEEP OFF

"indie" labels begging to make a few easy ducats off the fairly commercial (owing to its scarcity) non-lame garage punk that Russell Quan is known to furiously personify. They, too, were turned down in the apparent interest of remaining a well-kept secret. The Count Backwurds seemed happy playing to a bunch of like-minded losebuckets with scant concern for "making it" (whatever the hell that's supposed to mean), or anything else that might fuck up the fun quotient.

But, lo! Somehow, a change of heart afflicted them (Brett, guitar and concentration; Chris, guitar and kicking; Peepin' John, spazzing and "vocals;" Russell, drums and wailing; Steve, bass and yuk-yukking) and I was granted the opportunity to stick their pearls of wisdom in these pages which are all-too-often the repository of the shameless shilling of some unpaid "manager" plugging his dumbass friends' band by letting them ramble on about how they'll never "sell out" unless they change their minds when it's actually staring at them. No, here at last was a chance for true rock 'n' roll aesthetic to come first and shine through the murky philosophizing. Naturally, I immediately proceeded to look the gift horse in its proverbial mouth. By Dr. Dante

BACKWARDS

AGGING DOGS THAT THEY ARE-

they jumped back off. We're just doing music that we dig and that we always dug.

Chris: I Dig Dig Dug.

Steve: Only we do it with Sumpy Wertheimer.

Russell: Simpy!

Chris: Simpy!

Steve: Sumpy!

Peepin': I hated the fucking Paisley Underground.

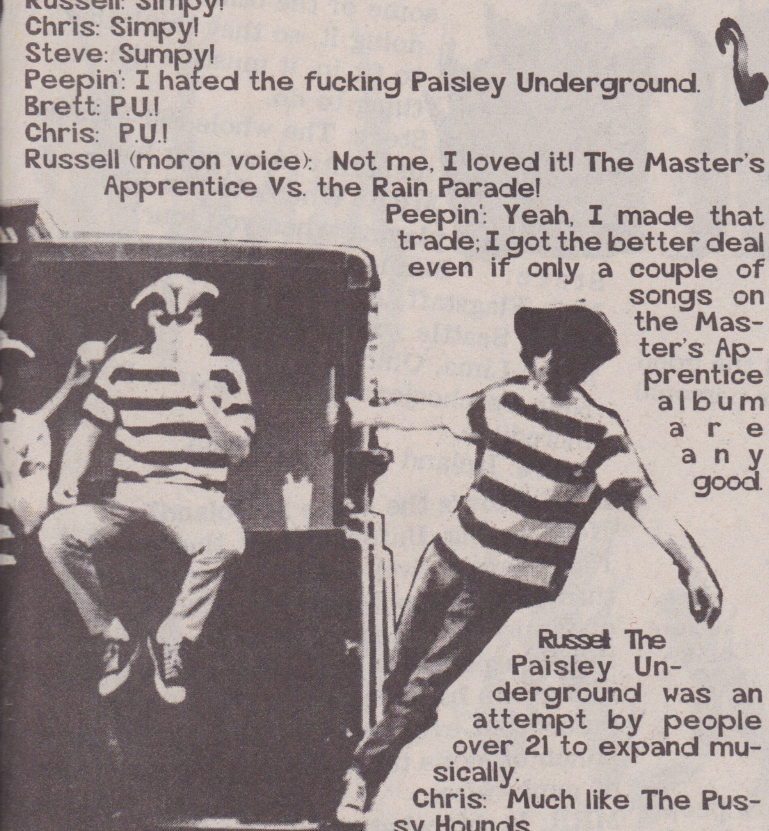
2

Brett: P.U.!

Chris: P.U.!

Russell (moron voice): Not me, I loved it! The Master's Apprentice Vs. the Rain Parade!

Peepin': Yeah, I made that trade; I got the better deal even if only a couple of songs on the Master's Apprentice album are any good.



Russel: The Paisley Underground was an attempt by people over 21 to expand musically.

Chris: Much like The Pussy Hounds.

MRR: So is this what it's all about, just playing fucked up versions of old songs, especially obscure arrangements of famous songs just so Peepin' can jump around like an idiot and get into yelling matches with Tom Guido at the Purple Onion?

Steve: Sure.

Peepin': We formed a band just to play with the Makers and fight them and their roadies.

Russell: The only problem with the Makers is they don't put out enough records.

Chris: Go back to the Space Needle!

Brett: (to Chris): I wonder if their singer still has scars from that vicious silly-stringing you gave him?

Chris: Actually, I think "Steamroller Steve" inflicted the most damage with his patented "Arms-out, four-Maker clothesline".

Brett (cool-guy voice): Hey man, were just a part of the Estrus / Gearhead / Drag punk underground!

(many snickers and guffaws)

MRR: I take it you are being tongue-in-cheek?

Chris: No way ...I think it's a great idea for people to put out magazines glorifying things they know nothing about.

Peepin': I'm going to put out a magazine about brain surgery and the punk rock bands that perform it.

Chris: You see, John was the first person to see the connection between punk and brain surgery.

Peepin': I haven't actually done a brain surgery yet...

Russell: But just you wait.. when he does it's gonna be the coolest brain surgery...

Steve: All the guys used to make fun of him and say "Ha-Ha brain surgery magazine guy hasn't even done a brain surgery..."

MRR: Are you going to spend the whole interview making fun of other people, or are you going to shamelessly promote yourselves while you have the chance?

Russell: We wanted to sound like the Merced Blue Notes, but we just didn't have enough soul.

Brett: So we wound up sounding more like the Modesto Blue Notes.

MRR: Is there anything you want to say to get people interested in your band?

Steve: Like what?

MRR: You know, a self-description concerning how "raw," "beer-soaked," "nitro-injected," "raging," "frantic," "teenage," "furious" or whatever your music is. So readers will say, "Shit! I've gotta check them out!"

Brett: No.

Russell: Who cares?

MRR: So will you have a single out on Estrus soon?

Brett: No.

Steve: No.

Chris: Nope.

1

MRR: Dionysus or Get Hip?

Chris: No.

Peepin': If there's some stickpussy involved.

Russell: Arf.

MRR: What about Sympathy?

(much raucous laughter and raspberry noises.)

FINAL WARNING

I arrived early for Final Waming's show at Coney Island High in Manhattan to interview the band. They were just beginning a tour with England's Varukers.

When I met Final Warning a New York band -inside the club, house music was already blaring, which made it way too loud to conduct the interview. The only place where it was reasonably quiet was in the bathroom. Besides, Steve the bassist had to take a piss. But when we got in the bathroom the tape recorder wasn't working.

The interview took place outside. Curious people looked on. Some girt on a bicycle was checking Steve out. Others gathered around. It was actually a pretty nice day.

Final Warnng is Neil, vocals; Tom, guitar; Steve, bass; and Mike, drums. Neff also runs Tribal War records and has been a major force at ABC No Rio, the essential volunteer-run space in Manhattan's Lower East Side that holds punk/hardcore shows, art exhibits, poetry readings, and other crucial events and meetings. Jeff Periah.

This interview is dedicated to Tom Ota, guitarist for Final Warning, who committed suicide on August 20 while the band was on tour in Philadelphia.

MRR: This sure beats the bathroom.

Neil: It smells better out here... At least till Steve comes out.

MRR: What are you saying in your music?

Neil: Do a lot of drugs, get totally fucked up, O.D. -all the good things that punk is about... No. A lot of it is about our personal beliefs.

MRR: How old are you guys?

Steve: 28

MRR: I'm older than you?

Steve: Yes, you look it.

Neil: I'm 32.

Tom: I'm the baby of the band, 22.

MRR: When did Final Warning start?

Neil: About two years ago.

MRR: Are you an "ABC No Rio" band?

Neil: I never saw that there were ABC bands. There are people that like playing there. There's a cool scene there, and when I started this label [Tribal Warning], people would say that we and others are 11 only ABC bands" -and it just so happens that there weren't many other places to play. Bands would play a lot at ABC because touring bands would come through and they [the local bands] would play with them. But we definitely are not an ABC band.

Tom: We've only played there a few times.

Neil: I don't enjoy playing at a place in which I'm active in.

MRR: You've toured several times, including with D.I.R.T.

Neil: We've toured five times in the last two years.

MRR: What bands have you played in previously?

Neil: I was the singer for Nausea and then for Slaughter, Jesus Chrust, and Warning.

Steve: I'm also in Distraught, and I played guitar for the Denied before that, and played bass for Jesus Chrust before that.

MRR: What don't you like about the punk scene?

Neil: Heavy metal bands like Concrete Sox. [Les of Concrete Sox and the Varukers was standing next to us].

Steve: I don't like the fact that heroin has become a major influence again.

Neil: We've lost so many good people, and it does nothing but bring the whole scene down.

Steve: I've lost a lot of friends from it in the last couple of years.

Neil: It's the "in" drug again, and a lot of the younger kids who come into the scene and see some of the other punks doing it, so they think that to fit in, it must be the thing to do.

Steve: The whole Sid Vicious mentality is coming back.

MRR: Where do you like playing when you tour?

Steve: Minneapolis.

Neil: Flagstaff, Arizona.

Steve: Seattle was good.

Mike: Lima, Ohio.

Neil: Czechoslovakia and Poland. Poland's incredible.

Steve: Ireland is great as well.

MRR: How's the scene in Poland?

Neil: It's big. Unfortunately, there's a big Nazi scene as well because there's such turmoil in the political scene.There's a lot of fascism growing there. Often when there's a punk show, all the skins will be in a group hanging out, waiting for the punks. But everyone's very unified. Once a bunch of skins turns up, you'll get a bunch of punks also.

MRR: Is this what occurs in other parts of Eastern Europe?

Neil: The whole of Eastern Europe... In Poland, it was everywhere. We went to Auschwitz, and there was skinhead graffiti on the gas chambers.We

were fucking angry.We all went there. It was a very bad day for all of us. It was an incredibly powerful experience.

MRR: How has the New York punk scene changed in recent years?

Neil: It's gotten smaller. I like that. Because the people that are left in it are the people that have it here [he touches his heart]. I like the underground scene. People like Green Day and Offspring, who are interested in commercialism -we don't need them. The underground scene is great. When you get this commercial backlash, it takes away the people that haven't got it here [points again to his heart] as they head into the trendy, fashion punk scene.

MRR: So the scene is still strong?

Neil: It's had to stay strong because it's got so small. To keep the community spirit going, we all have had to stay devoted.

MRR: What do you like about the scene?

Tom: It's completely different from what I work in. That's one world, and the punk scene is another world. I work in the business district in Wall Street. You have to deal with a lot of assholes who have nothing but a lot of money. In the punk scene, there's relaxation. It's more open.

Steve: I just love punk.

Tom: You love yourself.

Steve: I love the intimacy involved. I know people all over the world because of punk. I can go to almost any major city and know people and have a place to stay, and get free records, shirts, and beer. It's great to know people all over the place who are into the same kind of thing you are.

Neil: There's a lot of friendship, bonding.

Steve: Total bonding.

Neil: You can get into any squat in Germany and have a place to stay and food.

MRR: What bands influence your sound?

Steve: We're all different. I grew up in America, and I like a really good cross section of all kinds of punk bands. I collect pretty much everything, especially a lot of foreign punk -I love foreign punk.

Neil: I'm more influenced by the peace punk scene: the Crass stuff, Conflict.

Tom: I only started playing guitar four years ago.

Steve: And now he's a metal maniac.

Neil: He had never heard stuff like Discharge and Crucifix, so when we played it, he [Tom] was like "wow, this shit is so fucking hard."

MRR: Anything to say about other bands?

Neil: Here comes Ralphy from Devastating Sound Works [he's also the singer for Disassociate] -also known as the Predator.

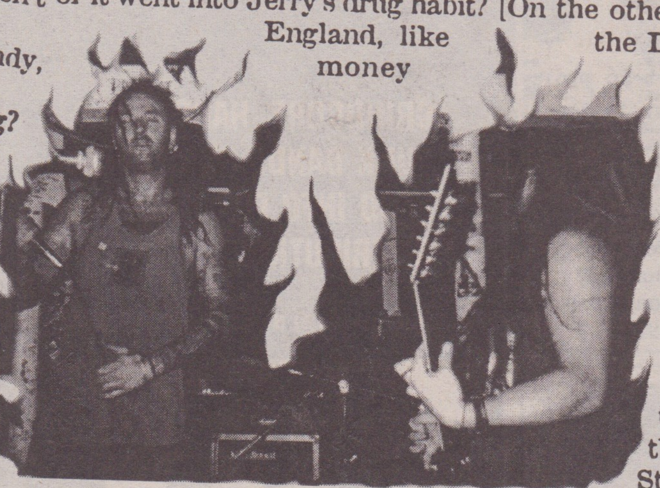
Ralphy: Am I on the list Neil? Why not?

Neil: The Grateful Dead were the worst band ever.

Steve: Jerry Garcia sucked.

Mike: Now he won't be throwing acid out in to the crowd and getting everyone loaded. They got fans strung out on drugs so they could get them to follow them all over the place.

Neil: It's heroin now, not acid... The politics of what they were about got lost -the amount of money they were making off of it. How much of it went into Jerry's drug habit? [On the other hand] there are bands in England, like the Levelers, who use their money to promote good causes. They do a lot of benefit shows. The big campaign right now is the Criminal Justice Act. A lot are working to fight that.



MRR: Would you like to add anything?

Neil: The Grateful Dead have now asked me to take over singing for them. I'll think about it.

Steve: Linda McCartney makes great vegan sausages in England.

Mike: Peace, love and asparagus.

Steve: Stay punk.

Neil: Stay young.

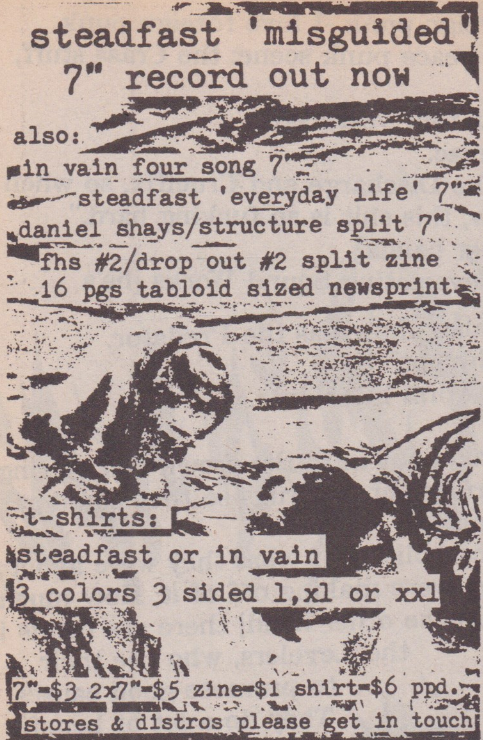
Mike: We have the nicest teeth in punk rock.

Neil: At least I have my own.

Steve: Have a nice day.

Final Warning's discography includes: Final Warning "Eyes of a Child" 7-inch on Tribal War,- A split 7-inch in the works with Mankind? on Eugene/Tribal War, Material on a double LP which also includes D.I.R.T., Arc Ruin, and Los Crudos on Clearview Records; Material on the "Kamikaze Attacked America, Yankee Bombed Hiroshima, Nagasaki" compilation on MCR/Sound Pollution; Material on a CD compilation on Nawpost Records.

Neil is planning to move to Portland, Oregon in March, and he would like to speak with others interested in getting involved with music and vegan food endeavors there. He can be reached at (718) 383-6522.



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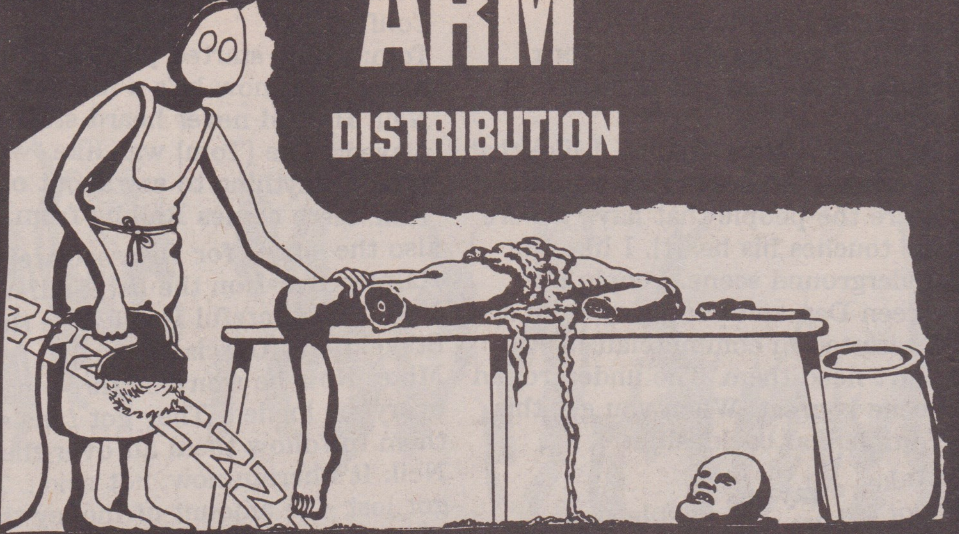

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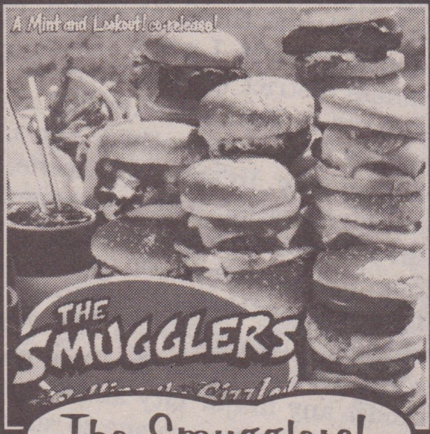
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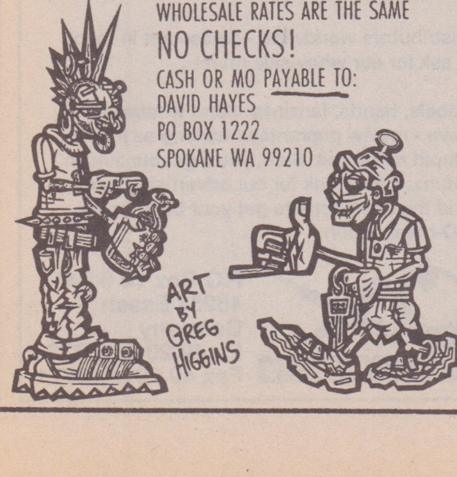

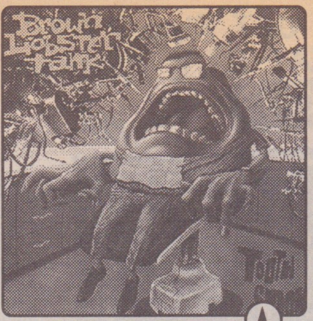

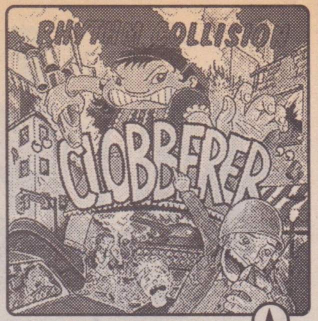

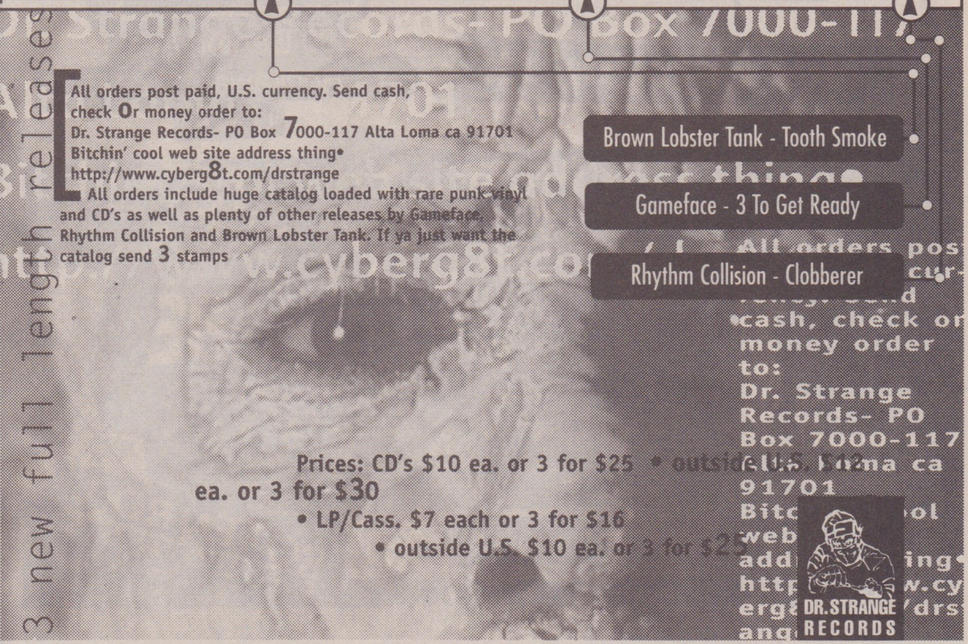

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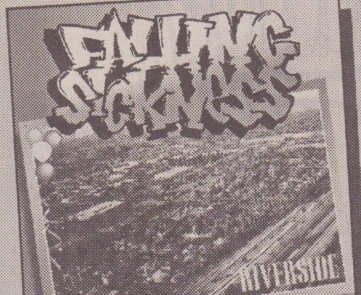

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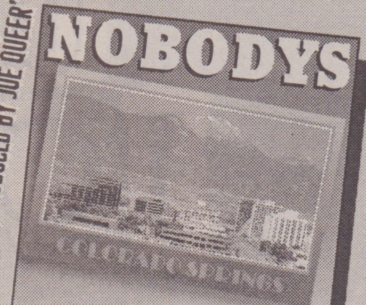

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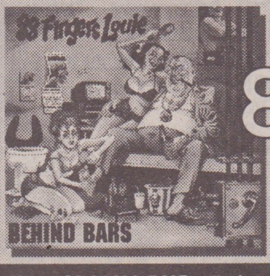

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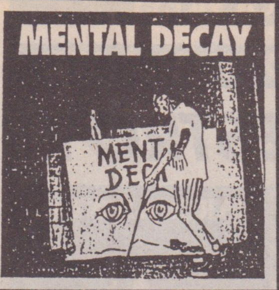

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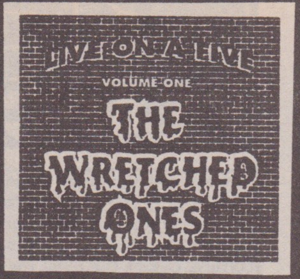

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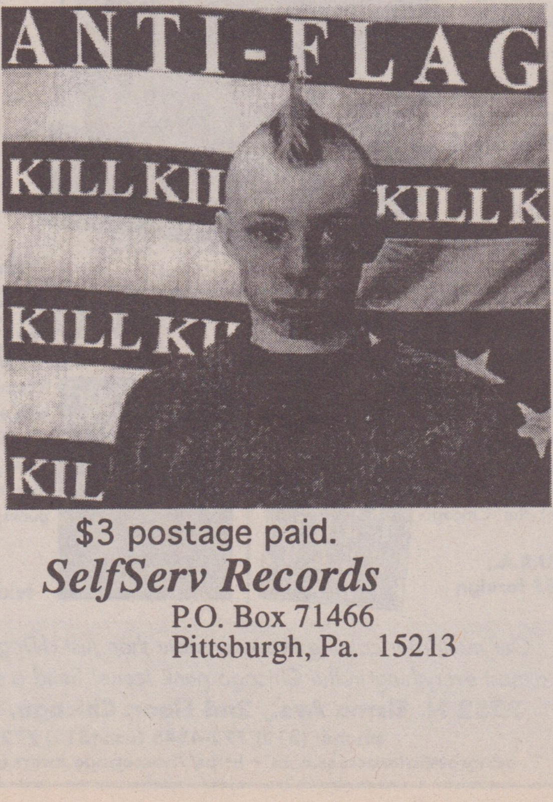

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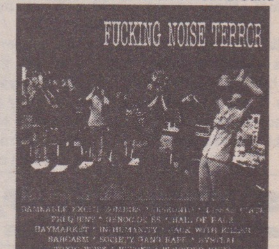

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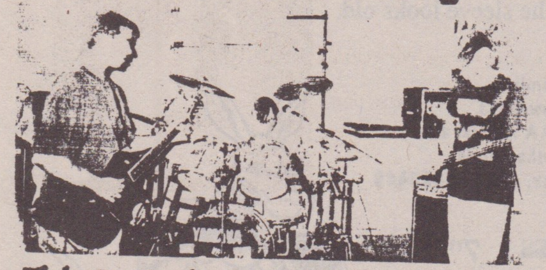

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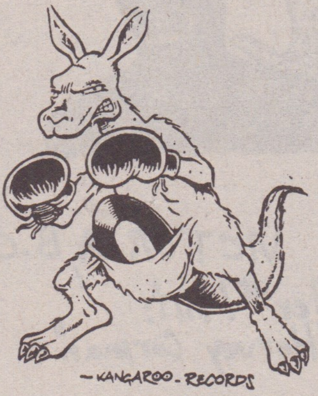

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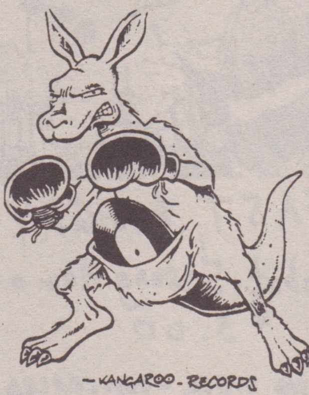

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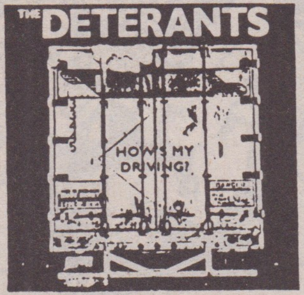

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Interviews with **Antiseen**, **Lunachicks**, **Meatmen**, **Bouncing Souls**, **Against All Authority**, **Sloppy Seconds**, **Battallion of Saints**, **Pet UFO**, **Levellers**, etc. Also included is part I of an in depth article on the **Plasmatics** written in English and German. Tons of cool photos as well as zine and record reviews, and a bunch of columns. Did we mention it has a glossy cover and 100 pages?

Issue #6 Out in March!

Interviews with **Less Than Jake**, **Peter and the Testtube Babies**, **Plasmatics** part II, **Quit**, **Propaghandhi**, **Evan Jacobs** (independant punk rock film maker), and a few other tricks up our sleeves. Articles, columns, essays, record and zine reviews, photos, photos, and more cool ass photos.

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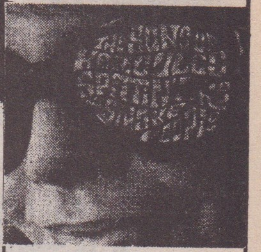

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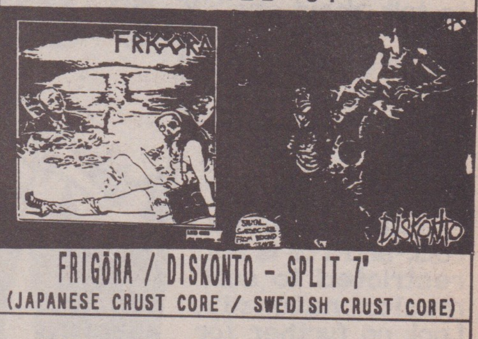

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This month...

Instrumental Madness

By Chris Davidson

PIONEERS OF PUNK

This is the next installment in a series examining bands of the 1950s, '60s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

Rather than lead you back through the grand and rich history of instrumental rock-and-roll, I'm gonna just hit the high points for now. It's tough, I guess, to spill too much ink about music that doesn't have any words! Or maybe I'm lazy tonight. Either way, look to the multitude of surf/instro historians out there for a more complete scoop on how great Dick Dale was when he exploded out of SoCal in 1961-62, how important the Ventures were, and all that. What I really want to talk about are the bossest sounds of yore (and not so yore) that you can find without too much trouble.

The CROSSFIRES

Old Stuff

Instrumental rock-and-roll is not restricted to surf music, naturally. Look no further for proof of balls-out nonsurf stomp than the *Strummin' Mental!* series of albums, also on two CDs, that will kick your sorry Joy Division-liking butt. Back in the mid '80s, *Strummin' Mental!* was one of the first and best compilation series dedicated to showcasing treasures like "Tale of a 280-Pound Shoe Salesman" by the Knights with cool graphics, scummy humor and big cans. Who knows how many were pressed? They were tough to find, but it seems the series started a few young minds spinning with instrumental madness. At least it did mine. Volume 5 of the original series was a special surf package that featured "Motovation" by Jim Radi and his Sidekicks, an off-kilter blast and personal fave.

Along those same lines was Volume 6 of *Garage Punk Unknowns*, a wild '60s punk series that came off as kind of a junior *Back from the Grave*. Anyway, the lucky few who bought said sixth installment discovered immortal surf nuggets like "Squad Car" by Eddie & the Showmen and "Beaver Patrol" by the Blazers. This was, mind you, years before Pulp Fiction ruined cool obscurities and packaged 'em for sorry squares at the mall. Also rereleased are *Garage Punk Unknowns* on CD. Not sure the amount of instrumentals on it.

Let's dig in. I think the best pre-surf instro unit was the Rumblers. The

Ventures were tremendous, of course, and you should own their *In Space, Christmas* and *Best of* CDs, all easy to find. But the Rumblers trample everything in their wake with a full-frontal sax/guitar barrage you simply cannot miss. They hit big in late 1962 with "Boss," which builds to such a smashing crescendo that you'd better be wearing underwear the first time you hear it. A CD called *Boss!* on the DCC label takes in 22 of their finest.

I liken the Revels to the Rumblers, although some may quibble and say the Revels were purely a surf band. Regardless, the band's hottest numbers like "Intoxica" mined the gloriously seedy brand of instrumental I call strip music all tinkling ice cubes, giggling women and sleazy sax. Baby, that's living! Check out the Revels on a new CD called *Intoxica!!!* from Sundazed.

Not as primal but also great and overlooked are the Rockin' Rebels, who hit with the oft-covered "Wild Weekend." These guys pump out a fairly hot sound, and you couldn't assert your patriotism more proudly than to spend $20 on their 27-cut collection on Ace. Let's not forget Johnny and the Hurricanes, either. For years, I thought they sounded like the Happy Days house band, but they grow on you after repeated listenings to "Beatnik Fly," to name but one. A hard-to-find import collection is worth the hunt. But better yet, their *Live at the Star Club* album from '63 is just out on CD.

There are scores of surf collections on the market. Many suck. But just as many feature amazing and obscure songs from savage teenage bands, the most inept of which can stomp the Beatles into the dirt hands down. You could start with *Legends of Guitar Surf Volume 1* on Rhino for the best-known regional SoCal hits of 1962-64. After which, get the *Surf Legends (And Rumors)* compilation of brilliant 45 cuts from the Downey and Dot labels.

Speaking of great labels, and there were scores of them, Del-Fi has reissued their entire catalog of original albums on CD, including heavy reverb pounding by the Sentinals, Impacts and Lively Ones. Sundazed is pumping out phenomenal surf and drag reissues as well. *Soul Surfin'* by the Rhythm Rockers and *The GO Sound of the Slots!* by the Revells are two of perhaps 12 cool packages put out in the past year. I also like *Penetration!* by the Pyramids, which mixes surf and frat sounds and never lets up.

Two new comps on AVI, *Rare Surf Volume 1 and 2,* focus on legendary South Bay Bands like PJ and the Galaxies and the Nocturnes. The second volume must be heard for its three cuts by Wheely McSidewalk & the Ball Bearings (!!), the product of future session great Larry Carlton jamming with members of the Challengers.

You might not believe it, but the Bobby Fuller Four were a magnificent instrumental band. Before giving us "I Fought the Law" in 1966, these guys cut masterful numbers such as "Thunder Reef," "Wolfman" and "Our Favorite Martian," all of which combined surf with Bobby's Texas lightning lead work. The B.F. Four's version of "Miserlou" is more than five minutes of distilled rock-and-roll.

For the last word on pre-1965 surf, the best comp for my money is *Diggin' Out* on Mr. Manicotti Records. Solely for "Ali Baba" by Dave and the Customs, this should be on your next shopping list. Never mind that you're getting "Rockin' Fury" by the Gestics and "Good Humor Stomp" by the Avengers VI. Would but a fraction of surf comps had this energy.

There's so much more. But I'll skip to the present after mentioning one last 1960s band, the Trashmen. Yes, the "Surfin' Bird" cats. These guys released one LP and a bunch of singles following their hit in late '63. Zero in on the instrumental tracks, and you'll hear the tightest surf combo not from California. Sundazed has four T-men collection, with the newest a straight reissue of their LP plus bonus cuts.

New Stuff

If you've stayed on top of all the surf/instrumental releases of the past five years, you should be committed. But seriously, I gotta hand it to you you've heard some tremendous new cuts. Unfortunately, you've also heard a lot of swill. Here's what I think are the best of the 1990s crop. All are perfect extensions of the original instrumental bands.

THE TRASHWOMEN

There's not much question that the Untamed Youth were the finest surf/hot rod band of the last decade. Norton Records has most of their output, including three albums and a Christmas 45. Their instrumentals were inspired (check out "Haulin' Honda and "One Pine Box") with Derek Dickerson's lead guitar rivaling any 1960s surf legend. Since the breakup, he's cut instrumentals on his own Ecco-Fonic label.

Next up are the saintly Phantom Surfers. Their debut album *18 Deadly Ones* doesn't gas me, but since then, they've cut the superb *Play Music from the Big-Screen Spectaculars!!* and *Exciting Sounds of Model Road Racing* albums. Lots of singles available. Untouchable in person.

I count my two singles by the Boardwalkers among the best recent stuff. "Spy vs Spy" and "Bikini Drag" are both on Dionysus. The Trashwomen's first single, "Aphrodisia" on Hillsdale, is pure raunch. Jackie and the Cedrics have the cool "Thunder Struck" EP on Estrus and a few others. The *Fill 'Er Up and Go!* album by the Finks on Dionysus sounds like vintage '64 with '90s turbo power. *Introducing the Panasonics*, a 10-inch on No Hit is also worthy of ear-time. Christ, there's a thousand more disks. Just listen before you buy, 'cause a load of newer groups just switched over from being grunge bands and have absolutely no clue who the Rumblers were.

More Old Instrumentals

The Astronauts: *Surfin' With/Competition Coupe* (Bear Family). Two central surf albums together. Includes the original "Baja." *Big Surf* (Ace). Lots of vintage Del-Fi fun.

The Crossfires: *Out of Control* (Sundazed). Before they were the Turtles (yes, the Turtles), they were the Crossfires, a twin-sax riot squad. The calm-to-crazy "Dr. Jekyll and Mr. Hyde" is a standout.

The Best of Dick Dale & his Del-Tones (Rhino). The definitive "Miserlou" plus the unreal "Surf Beat" and "The Wedge." Dick is terrible today, but he patented every surf lick in the book.

Waikiki Surf Battle (McGarrett). Two live Battle of the Bands from Hawaii in 1963-64. No purer surf sound was ever captured.

More New Instrumentals

Locked into Surf Volumes 1 and 2 (Alopecia). Two albums of solid surf from the Trashwomen, Finks, and other usual suspects.

Surfin' Around the World (Pin Up). Dig the Apemen and Astronauts (different band than the 1960s guys) cuts on this good comp.

Thee Shatners (Planet Pimp). Mysterious Trek-loving romp, with "He's Dead, Jim."

The Trashwomen Vs. Deep Space (Repent). Unbeatable combination of breasts and guitars.

The Untamed Youth: *Some Kinda Fun* and *More Gone Gassers* (Norton). Not all instrumental but perfect examples of surf power.

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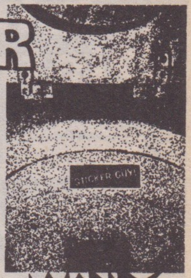

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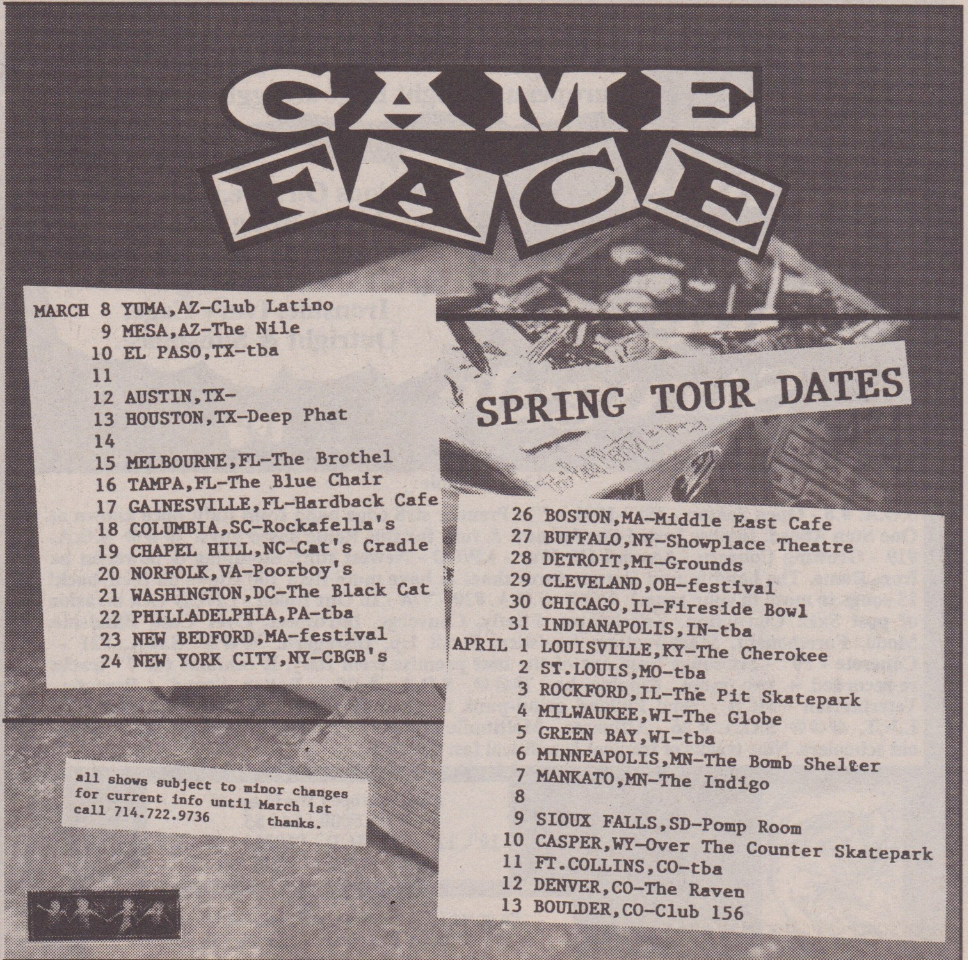

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11
12 AUSTIN,TX-
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14
15 MELBOURNE,FL-The Brothel
16 TAMPA,FL-The Blue Chair
17 GAINESVILLE,FL-Hardback Cafe
18 COLUMBIA,SC-Rockafella's
19 CHAPEL HILL,NC-Cat's Cradle
20 NORFOLK,VA-Poorboy's
21 WASHINGTON,DC-The Black Cat
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24 NEW YORK CITY,NY-CBGB's

26 BOSTON,MA-Middle East Cafe
27 BUFFALO,NY-Showplace Theatre
28 DETROIT,MI-Grounds
29 CLEVELAND,OH-festival
30 CHICAGO,IL-Fireside Bowl
31 INDIANAPOLIS,IN-tba
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8
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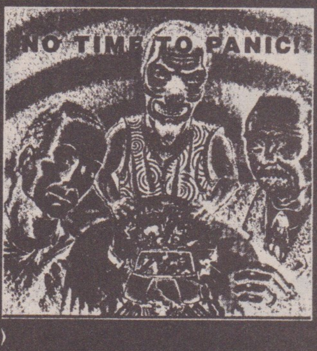
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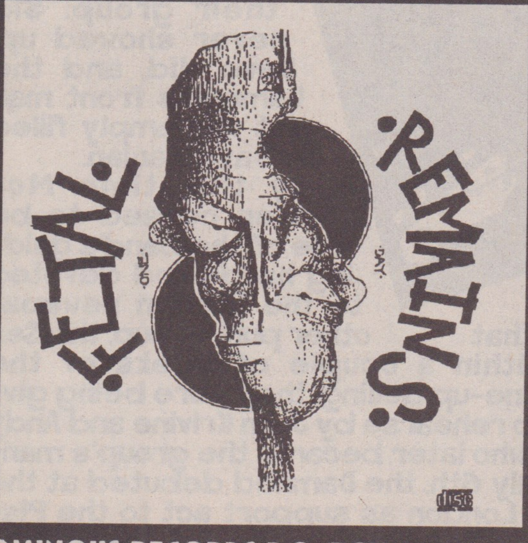

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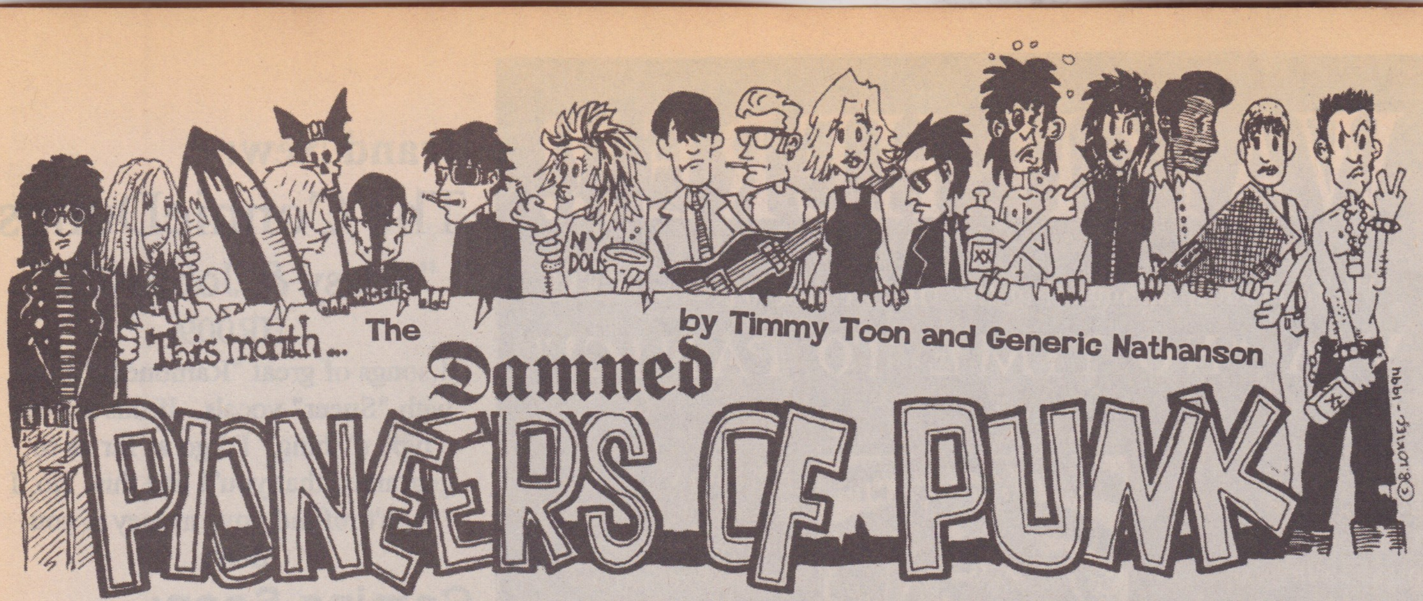


This month... The Damned

PIONEERS OF PUNK

by Timmy Toon and Generic Nathanson

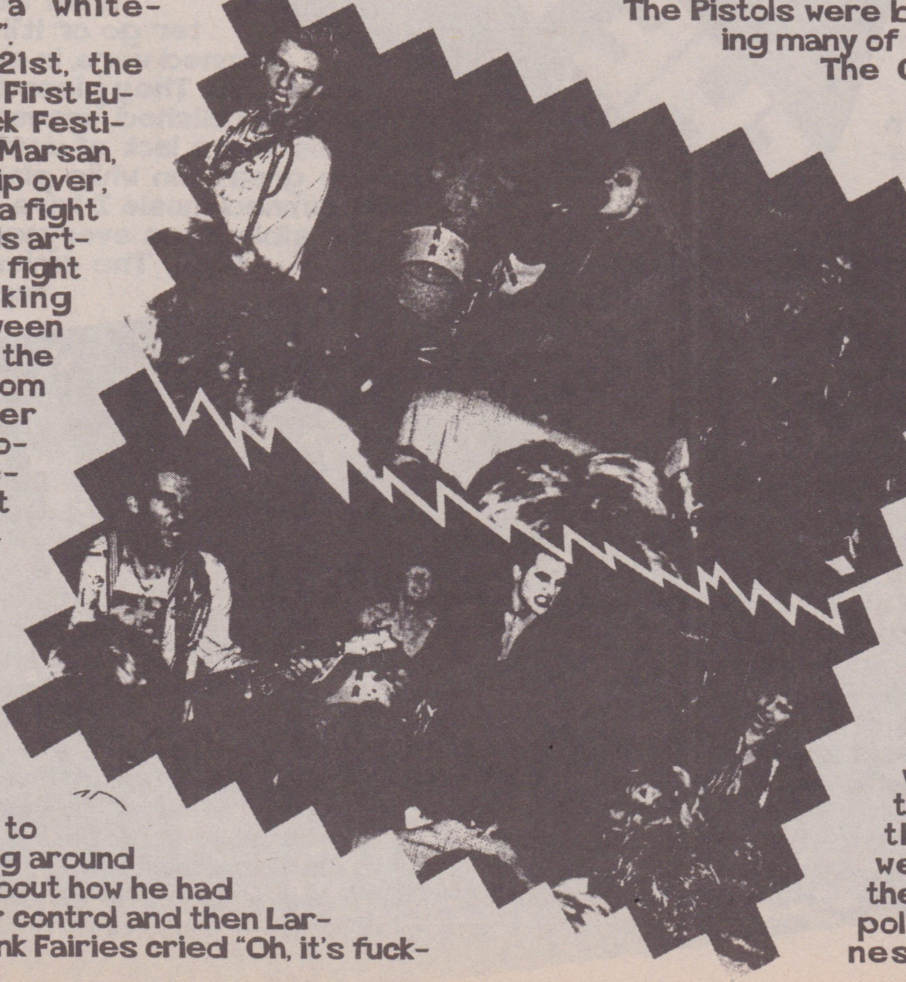
Looking back with hindsight, the disintegration of London SS almost twenty years ago was one of the best things to ever happen to British punk rock. For out of the ashes of that group rose Chelsea, Generation X, the Clash, and last but not least, the Damned.

The Damned were formed by former London SS members, guitar player Brian James, drummer Chris Miller, and Ray Burns, an old crony of Miller's, who joined to play bass. Miller would later be rechristened Rat Scabies after he saw a rat scurrying across the filthy floor of London SS' practice space and was constantly scratching himself so violently that it prompted someone to query why. Miller replied, "Scabies, mate".

Originally the group was to be Masters Of The Backside and at one point future Pretender Chrissie Hynde was to play second guitar. Malcom McClaren brought Hynde and the fledging Damned together as another one of his brainchild groups. Hynde was sacked within a couple of weeks and the band began to turn their attention to the problem of finding a suitable singer. In May of 1976, James and Scabies met a 19 year-old gravedigger named David Zero (formerly David Letts, later Dave Vanian) at a pub-rock club called the Nashville Rooms. He had a bastardized look between an undertaker, Alice Cooper, and Bela Lugosi. The band decided he was perfect to try out for the Damned. The band also invited a young Sex Pistols' hanger-on named Sid to their rehearsals to try to sing for their group. Sid never showed up. Dave did, and the Damned's front man slot was amply filled by Dave Vanian.

By this time McClaren ceased to be one of the band's guiding hands and devoted his time to the London newspapers and that other punk group, the Sex Pistols. Within a couple of weeks of the Damned's line-up gelling, they were being given space to rehearse by John Krivine and Andy Czezowski, who later became the group's manager. On July 6th, the Damned debuted at the 100 Club in London as support act to the Pistols. John Ingham, who wrote for the British rock magazine *Melody Maker*, described the Damned's first show as "Bizarre...but funny. Things would mesh, fall apart, and mesh again at a white-hot speed".

On August 21st, the band played the First European Punk Rock Festival in Mont de Marsan, France. On the trip over, Scabies got into a fight with Stiff Records artist Nick Lowe. The fight led to a working friendship between the Damned and the bass player from Rockpile. Another life-altering moment also occurred on that fateful jaunt across the channel; Burns changed his bleeding name! He had purchased a shirt with epaulettes sewn on it and pretended to be a pilot, jumping around and screaming about how he had everything under control and then Larry Wallis of the Pink Fairies cried "Oh, it's fucking Captain Sensible!"



In September, cofounder of Stiff Records, Jake Riviera, signed the Damned and became their manager as they parted company with Czezowski. In November, the Damned released the first punk single in Britian,"New Rose" with the B-side a thrashy, irreverent version of the Beatles' "Help!". The record was produced by Scabies' old sparring partner, Nick Lowe. "New Rose" didn't make the charts, but it was Stiff's biggest seller to date and led the young label to a distribution deal with Island Records.

At the end of the year, the band secured a slot onto the infamous and ill-fated "Anarchy in the U.K Tour" to support the Sex Pistols and the single of the same name, the second punk release. The Pistols were banned from playing many of the shows booked. The Clash and Johnny Thunders and the Heartbreakers, also on the bill, refused to play as well in support of the headliners. The Damned refused to cancel their performances which did not set well with Pistols' manager McClaren or the Clash. The Damned were always at odds with the Sex Pistols and the Clash; both were annoyed by the Damned's lack of political consciousness. Malcom Mc-

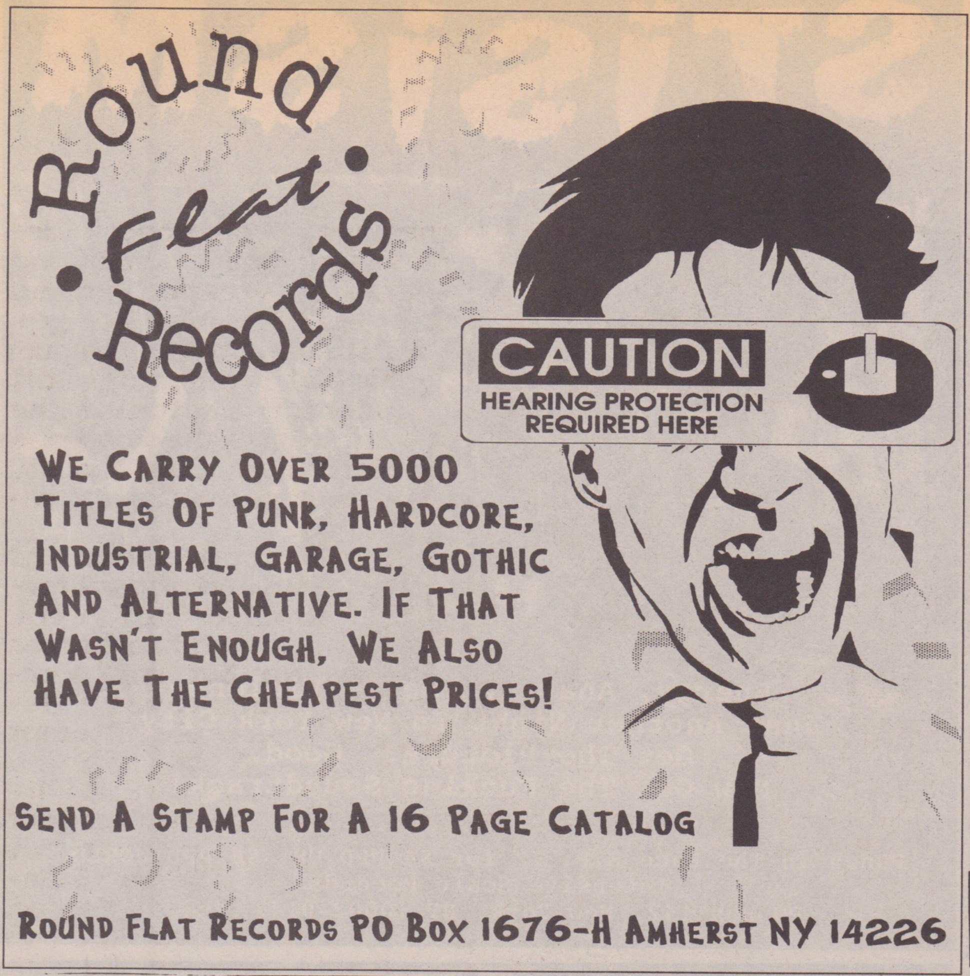
Claren fired the Damned from the tour on December 7th for their lack of solidarity with punk rock's golden boys.

The new year, 1977, saw new success for the group. They were the first English punk band to play the United States when they made their debut at CBGB's in New York on April 8th. They were supported by NY punk immigrants from Cleveland, the Dead Boys. Upon their return to Britian, they began recording their first album to be produced by Lowe. The album was titled "Damned Damned Damned" which contained a lot of the songs that were to become staples of their live sets. In addition to their excelent first single, there is also the band's essay on groupies,"Fan Club", the malovently powerful "Born to Kill", the poppy "See Her Tonite", and of course, the band's second single in England, "Neat Neat Neat", a classic that opens with the simple but extremely effective bass riff into a song that will have you pummeling the defenseless air with pogoing dementia or doing something equally as drastic. "Damned Damned Damned" was a huge hit. It entered the UK album chart at number 34. Stiff inserted photos of the Eddie and the Hot Rods into the record jackets as a promotional gimmick.

By the beginning of 1978, the original formation of the Damned had broken up. But why? Perhaps it was a deliberate attempt to hold onto the proverbial fifteen minutes of punk stardom. However; I believe Vanian put it best in a line from "New Rose": "I'd better go or it'll be too late". The Damned were, in every sense of the word, punk. They pissed on the same glory that they relished. Unaware of political correctness and a lack of couth, they managed to have great fun while playing some of the best damned music I have ever heard. Captain Sensible loves everyone, except for you.

Note: The omission of a discography is on purpose.

The Damned have as many shitty records as they do great ones. Just make sure you have "Damned Damned Damned" in your collection. Decide for yourself on the rest.



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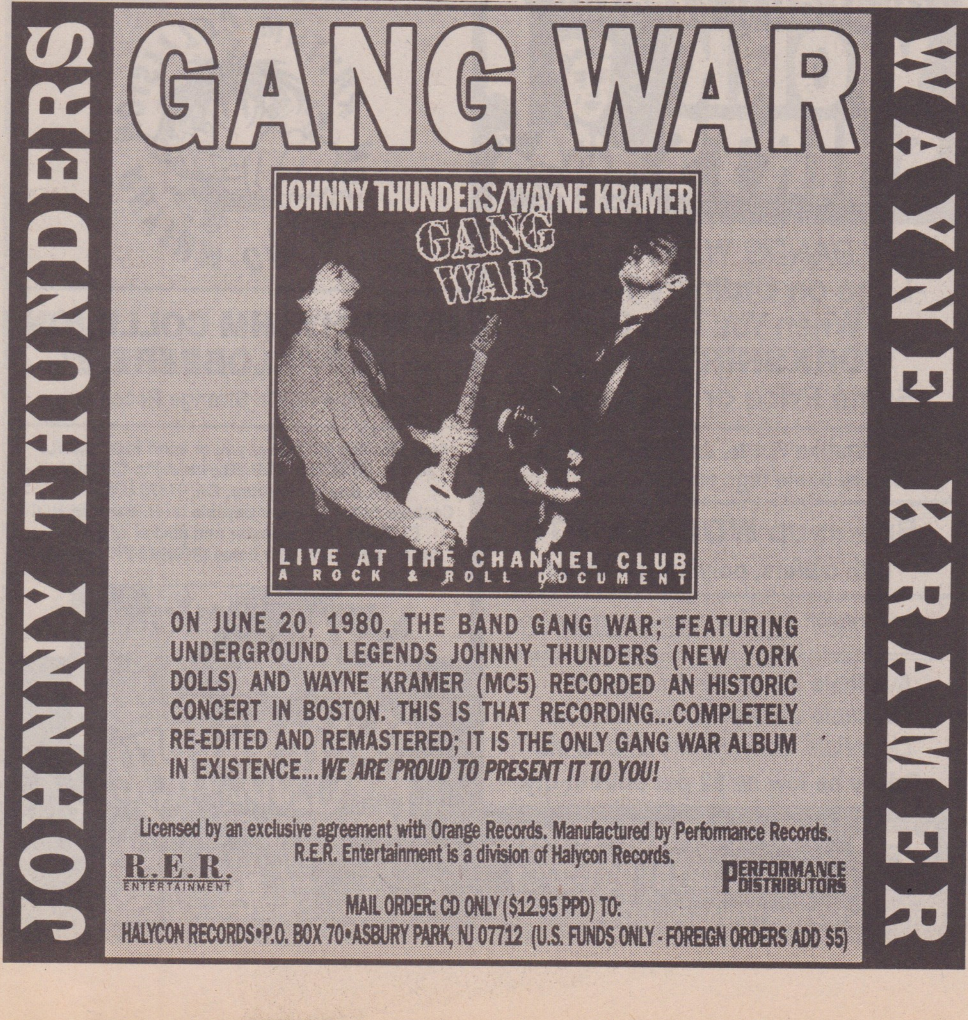

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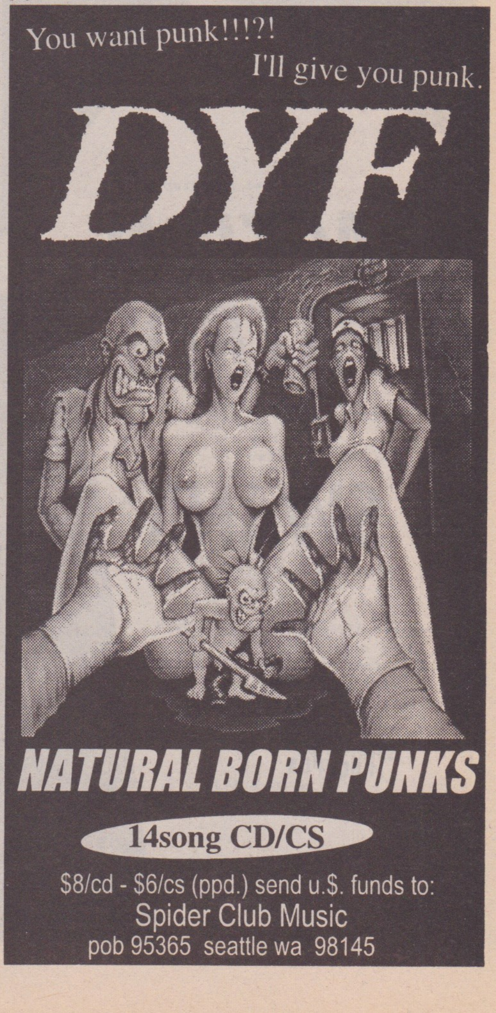

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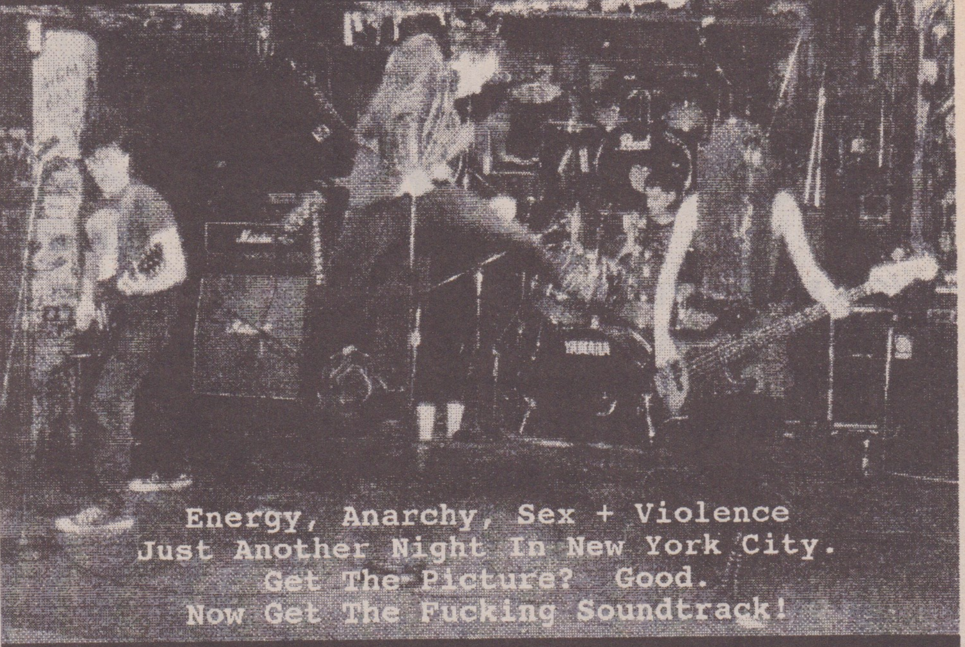

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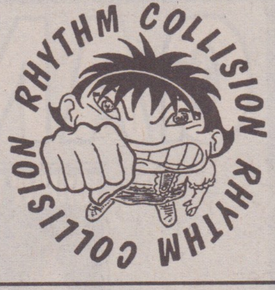

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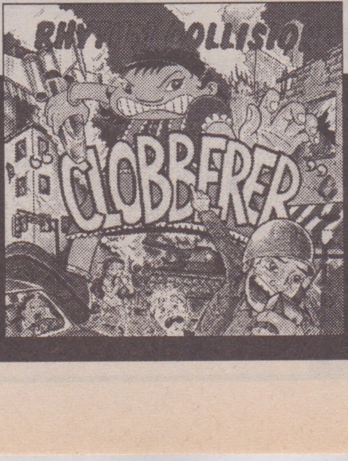

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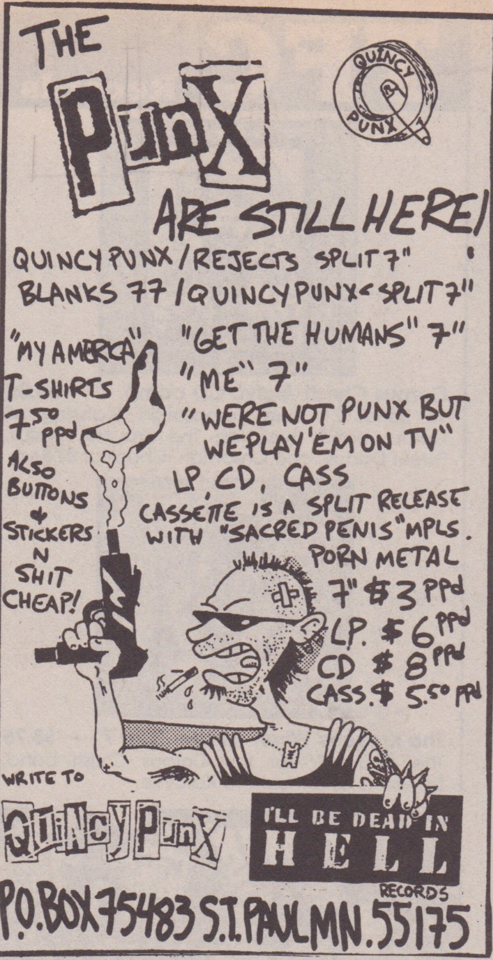

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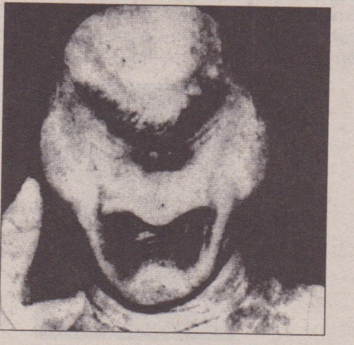

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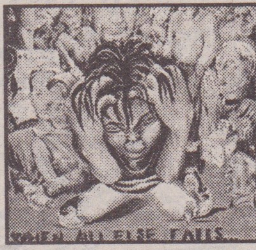

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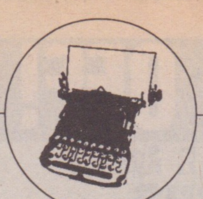


The Dark Stuff: Selected Writings on Rock Music, 1972-1995

Nick Kent • forward by Iggy Pop
343 pages • $14.95
Da Capo Press • 233 Spring Street • New York City • NY • 10013

nick kent
dark stuff

For someone who got their start writing for British counterculture zines, you couldn't find less of a Woodstock baby than Nick Kent. Tall and thin, seemingly living in leather, with a taste for high living and music of equally high energy, Kent cut quite a figure amidst the hippie fallout of early 70s London.

Not only did Nick Kent walk it like he talked it—amazingly enough, he wrote it as well. As a feature writer for the *New Musical Express* during the confused post-Woodstock/pre-anarchy 70s, Kent was chronicler and cheerleader for dionysian renegades like Iggy and the Stooges, the New York Dolls and Lou Reed. As a contemporary and sort of British analogue to US writers like Lester Bangs, Kent helped promote a basic appreciation of such artists among impressionable British youth, thus paving the way for the punk upheaval later in the decade. Equally admired and reviled, this self-styled "cross between Oscar Wilde and Lee Marvin" enjoyed a rather high profile for a music journalist. Which, of course, had its ups and downs—confidant and sometime drug buddy of both Keith Richards and Iggy Pop, Kent was once attacked by a chain-wielding Sid Vicious, prior to his joining the Sex Pistols (an early prototype of which, ironically, Kent was a member.)

Me, I'm just a dumb Yank, only aware of Kent through the occasional article reprinted in *Cream* back in the day—a Syd Barrett retrospective here, a decidedly sloshed Elvis Costello interview there. So here comes *The Dark Stuff*, which more than capably lays out to us Americans what all the fuss was about, and then some.

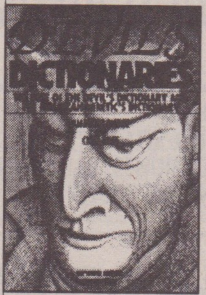
The Dark Stuff is not your typical rockcrit "best of" of the Kurt Loder variety. Kent, through his back pages, attempts to link together the disparate likes of Brian Wilson and Lou Reed in a common theme: what happens to talented, sensitive people who achieve fame and recognition through music, and fall victim to what Kent terms "the terrible triumvirate of ego, drug abuse and self-absorption that preys... on the creative mind." In pursuing his theme, Kent encounters those who, more or less, came out the other side and lived to tell (Reed, Richards, Neil Young), those who returned with degrees of diminished capacity (Wilson, Barrett, Rocky Erickson), and those who opted out altogether (Vicious, Brian Jones, Kurt Cobain.)

Far from being a sorry parade of rock and roll casualties, though, *The Dark Stuff* is a highly entertaining, insightful read for anyone who believes that the best music is created by "outsiders." Kent creates some amazing word portraits of his subjects, from an Iron Cross-coiffed Lou Reed at the nadir of his mid-70s dissipation, to a trash talking, cocksure David Johansen, to an impervious Miles Davis defending his use of synthesizers ("You don't have to cop [drugs] for a drum machine.") Then there's that band of Main St. Exiles Kent was most closely associated with in his heyday—and much of what he has to report on the Stones will make even the most diehard fan want to pimp-slap both Mick and Keith. The most poignant moment is saved for last, though. Kent's elegy for Kurt Cobain is, to this writer's mind, perhaps the most objective and least fawning piece of journalism produced in the wake of Mr. Teen Spirit's sad end. (Originally published in the UK music mag *Mojo*, it is exclusive to the American edition.)

All in all, *The Dark Stuff* is fascinating reading, one for Woodstock babies-turned Green Day fans and jaded hipsters alike. (Incidentally, those whose interest is piqued by this book, desiring more Kent, will find his byline currently in UK monthlies like *Arena* and the aforementioned *Mojo*) — Michael Layne-Heath

The Devil's Dictionaries: The Best of the Devil's Dictionary and the American Heretic's Dictionary • Ambrose Bierce and Chaz Bufe

144 pages • $9.95
See Sharp Press • 1731 • Tucson • AZ • 85702-1731



Started in a weekly paper in 1881, *The Devil's Dictionary* quickly became a popular addition to many newspapers. By 1911, the feature had become so popular, and imitated, that Ambrose Bierce decided to write them up and put them into his own book.

This book quickly became the scorn of many and the bible of a decidedly intelligent few. The dictionary included crass or cynical definitions of everyday words, and few were spared Mr. Bierce's wrath, particularly women.

Chaz Bufe has decided to compile the best, or at least the most modernly relevant parts of the original dictionary, and add updated definitions as a second section. This is a bold move on the part of an obvious fan, it would be something akin to me re-releasing Gang of Four's *Entertainment* and throwing in a couple of my own tracks at the end.

In short, Bufe has left himself open to a lot of criticism by other fans of the original work, and to some extent, he deserves it. The book he has both compiled and written is entertaining in a sickly cynical sort-of way, but he seems to have missed some of the spirit of the original work.

The first half of the book is 200 or so of the definitions from Bierce's original which are still relevant eighty years later. These are hilariously funny examples of Bierce's social misanthropic humor which is capable of great hopelessness and rude commentary like the following definitions:

Year, n. *A period of three hundred and sixty-five disappointments.*

Marriage, n. *The state or condition or a community consisting of a master, a mistress and two slaves, making in all, two.*

Beirce seems to revel in and document the misery of human existence. His definitions remind us that we are all wretched and to be pitied. Bufe takes a slightly different tact on this and may in fact miss the point. His definitions, which appear in the second section, take aim at right wing politicians, religion, law enforcement, the military, and capitalism. Here are a few examples of his barbed comments:

God, n. 1) A three-letter justification for murder; 2) An unsavory character found in many popular works of fiction; 3) An explanation which means, "I have no explanation."

Patriot, n. A dangerous tool of the powers that be. A herd member who compensates for lack of self-respect by identifying with an abstraction. An enemy of individual freedom. A fancier of the rich, satisfying flavor of boot leather.

Bufe's comments are funny, but don't have the same far reaching impact of Bierce's, perhaps because of his choice of targets. As much as I enjoy reading jokes at the expense of the right wing, all Bufe seems to do is take clever shots at people he doesn't agree with. Bierce's originals would be found funny by almost anyone sharing his sense of humor and his comments insightful by anyone with half a brain. Chances are, Bufe's definitions will only be found funny by people who agree with his politics.

By narrowing his vision, Bufe may have insured that his book remains nothing more than a left wing novelty, much in the same way Rush Limbaugh is nothing more than a right wing comedian. Granted, Bufe is smarter and funnier than ol' Rush, but he seems trapped in the same genre: attack those with whom you disagree. The book he has produced is entertaining, but not as compelling as the original work.
— Mitchell Prothero

Critical Vision: Random Essays & Tracts Concerning Sex Religion Death
edited by David Kerekes and David Slater
251 pages • $19.95
Headpress • POB 160 • Stockport • Cheshire • SK1 4ET • UK

CRITICAL VISION
Random Essays & Tracts Concerning Sex Religion Death
Edited by DAVID KEREKES & DAVID SLATER

It probably signifies something deep and troubling about modern culture that I find so much of the material in *Critical Vision* to be boring rather than disgusting. It's probably even more significant that the writers and editors of this book considered it to be worth printing.

The articles in *Critical Visions* are reprinted from "rare" issues of *Headpress* magazine, which according to the press kit are "already notorious out-of-print collectors' items." If nothing else, *Critical Visions* covers a hell of a lot of territory. The subjects include a very detailed and comprehensive history of underground sex comics, an article on the 1980 Sunset Strip killings, miracle healing, an analysis of the sexual undertones of *Punch and Judy*, a history of the Black Plague in Europe, and seven different chapters reprinting letters to porno mags which the magazines themselves found "too extreme or too ridiculous" to publish. Reading these chapters, the second adjective seems more appropriate.

The writing in *Critical Visions* is generally intelligent and articulate, but despite this, the book fails to live up to its own hype. The overall tone of the book is the same "hip nihilism" made so popular by the folks at Re/Search and carried to its logical extreme by Jim and Debbie Goad. This approach carries an inherent problem; from the very start, you're announcing to the world, "Hey, we've got no boundaries here. We're going to take you places where you've never been before, blow away all your petty preconceptions, and make you think things you never even considered before." If, after saying all that, you don't deliver, then you're fucked. If you create expectations that high, you better be able to live up to them.

Unfortunately, most underground writers and avant-garde artists can't. Ninety-nine percent try to create the illusion of exploring new territory by finding the most appalling and extreme images and randomly hurling them at the audience. The true low point—or points—of *Critical Visions* are the porn letter chapters. The material in these chapters is so mediocre and pathetic that it's impossible to imagine why anyone would even consider reprinting them except for the simplistic equation that extreme equals subversive. None of this stuff would have given me a hard-on even in the halcyon days of my adolescence, and it's too clichéd to provide any new insights on societal attitudes towards sexuality. Here's a typical example:

I PISTONED MY BIG NASTY NIGER DICK HARD IN TO PUSSY LIPS WHICH HAVE A SUCKIN IN SOUND AS I WORKED IT DEEP INTO THE GLOVE OF HER HOT JUICY WHITE PUSSY. YES, FUCK ME NIGER, NASTY FUCK ME, BABY. DO IT TO ME BABY. FUCK MY PUSSY. PLEASE FUCK MY PUSSY GOOD BABY.

And so on. I have two objections to this kind of stuff: First, if I really wanted to read this kind of stuff, why would I spend twenty bucks on a trade paperback instead of going downtown and spending five on a copy of *Penthouse Forum*? Second, I could see the benefit of presenting a few samples of bad porn letters in an ironic fashion, but seven chapters?!?

Although the porn letter chapters do make up a huge portion of the book, most of *Critical Visions* doesn't descend to this level. In fact, most of the writing is actually intelligent and articulate, and there are some very good pieces. The chapter on the Black Death, for example, offers a very interesting look at the interplay of religion and death during the plague years in Europe. Unfortunately, this essay is only four pages long, in contrast to the porn correspondence, which takes up a total of fifty-six pages.

The true failure of *Critical Visions* is not in its tendency to be exploitative or sensationalistic, but the fact that the writers fail to inquire into their subjects at all. A perfect example of this is the first article in the book, "Thrill to Stories of Graphic Lust!" This is a fifty-page essay detailing the history of underground sex comics starting with the original Tijuana bibles of the twenties and moving up to the present day. This could have been a hell of an article. The research is impeccable, covering almost every possible artistic development and trend in the field in minute detail. The problem, however, is that there is a great deal of history and very little analysis. Ultimately, the article tends to be more of a litany of who created what, when, rather than exploring the social implications of the underground comics for both the counterculture and mainstream society. Half of any historical work lies in analysis, and the lack of analysis here represents a great missed opportunity for Kerekes and the reader, especially because porn and comics are both such volatile issues. There's a lot of very good factual information here, but because Kerekes never goes much beyond names and dates, I learned very little.

The same applies for David Slater's essay, "Mr. Punch: Sex-Killer Puppet." Here, Slater is doing nothing but analysis, but there is very little here that wouldn't be self-evident to anyone familiar with the *Punch and Judy* puppet play and basic Freudian ideas. Punch's elongated nose and chin are phallic symbols, his homicidal frenzies are expressions of sexual frustration, and so on.

Critical Visions closes out with a sixty-two page history of the Sunset Strip murders called "It's Fun to Kill People". Once again, my reaction is, "What's the point?" Detailed articles about serial sex-killings aren't anything new, and I don't think that this one sheds any new light on the phenomenon in general. If serial killers are your hobby, you might find David Slater's well written article of interest, but otherwise, it's just another example of simple sensationalism posturing as subversion. Unfortunately, that seems to be the rule rather than the exception for *Critical Visions*. — Chris Hall

Drop Us a Line... Sucker • James and Stuart Wade
165 pages • $8.95
Carroll & Graf • 260 Fifth Avenue • New York • NY • 10001

Drop
Us
a
Line...
SUCKER

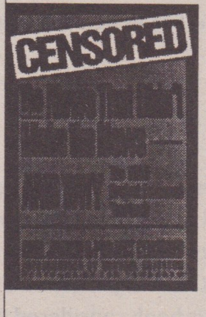
The introduction to this collection of letters explains that a special kind of prank called a "borass" originated at Indiana University, some time in the 1920s. By the time the brothers Wade were in college "borassing" had become a particularly artful form of pranksterism, especially in their fraternity. Though the Wade's refer to their writings as "prank" letters, they would be known as "crank" letters to most.

In the late 70s, Bay area comedian Don Novello did much to popularize the crank letter genre with his, *The Lazlo Letters*, a finely honed collection that stuck it to politicians and big business. *Drop Us a Line. Sucker*, like that, prints both the original letter and the response when there is one. Since the Wade letters veer more towards outright silliness than their Lazlo counterparts, the responses tend to be less rewarding as well. That's too bad since the responses can be the best part. More than a decade ago I was so inspired by *The Lazlo Letters* that I wrote a series of humorous letters to a major candy manufacturer asking questions about one of their candy bars. Writing the letters was a lot of fun, and in each reply they enclosed coupons for free candy. What a deal!

Let's turn some pages and get a sampling of the Wade's zaniness. The book's first letter is from James to the manufacturers of Listerine asking for a booklet of recipes made with Listerine, after explaining that he was at a party where Listerine balls were served. The book's last letter is from James to the Ringling Brother Circus suggesting that if they are looking for new talent they should consider his sister who has a remarkable ability to drink corrosive liquids. James who always seems to have more than ample comedic ideas to fill up the letters adds that his sister can't come in for a job interview because she is in the hospital in Switzerland recovering from internal lava burns. The circus writes back that perhaps she should stay in Switzerland because any change in temperature or altitude may cause a tremendous implosion. My favorite letter was James' to an insurance company saying he's with "a parents rights organization called Pro-Spank International." He asks for a collection of statistics on the damage caused by children that he can use in a brochure he's writing entitled *Those Damn Kids*. That letter gets a very brief and boring reply stating that the company does not have that specific data. Although the vast majority of the letters are written by James, I must give Stuart his due. The first paragraph of his letter to the Dep Corporation reads, "I am a big fan of your Dep extra super hold hair gel. I often wear my hair in rather demanding convex arrangements at my day job (I'm an attorney), and only Dep can meet the challenge."

Drop Us a Line. Sucker should offer a lot of laughs for anyone with a sense of humor. In this genre though, the mandatory read is still the timeless original edition of *The Lazlo Letters*. Novello's satirical bite is hard to rival, and he picked his targets well, with many of the letters written during Watergate to Nixon, Agnew and Ford. Actually *The Lazlo Letters* is a mandatory read for anyone, so get off your butt, get to the bookstore and start reading. It might inspire you to begin a career as a self published writer, and it only costs 32 cents. — Mel Cheplowitz

Censored; The News That Didn't Make The News - And Why: The 1995 Project Censored Yearbook • Carl Jensen and Project Censored
313 pages • $14.95
Four Walls Eight Windows • 39 West 14th St • New York • NY • 10011



Each year Project Censored have their top ten unreported news stories printed in alternative weekly papers, and boast some big name involvement such as Ben Bagdikian and Noam Chomsky. This book highlights the top 25 most important news stories that were all but ignored by the mainstream media in 1995.

Most of the stories are about things which directly affect almost everyone, making them an obvious interest to the general public. The titles of these stories speak for themselves; The Return of Tuberculosis, Clinton Administration Retreats on Ozone Crisis, Legalizing Carcinogens in Our Food, Over-The-Counter Diet Pills Cause Deaths, Caesarean Sections Epidemic, 60 Billion Pounds of Fish Wasted Annually and Buying And Selling Permits to Pollute. All 25 stories are sure to make you uncomfortable and highlight the main point here; Who decided this information wasn't newsworthy?

The story which bothers me the most is News Media Mask Spousal Violence in the "Language Of Love." This is an example of the media not simply ignoring a story, but by their constant use of misleading terms (i.e. "Lovestruck Husband Kills Wife" and such) continuing to reinforce the idea that violence is somehow less heinous in relationships because it springs from this "love" instead of power issues. This story offers a clear vision of how much power the media has and how much influence can be subtly contained in their choice of words.

There's a brief synopsis of each story, as well as the original articles which brought the stories to light. There is a chapter on books which were ignored, and an interesting section looking back at underreported stories from years past, which the media has finally decided to cover. In Michael Crichton's introduction he asserts that the media has let itself become so controlled and unresponsive to the public, that it will soon be obsolete. Greater access to information will allow people to study data for themselves and come to their own conclusions. Soon we won't need newspapers to tell us what something means, we will go to the source and decide for ourselves.

There is a lot of concern about the failure of the media to challenge "The Powers That Be" and the continuing concentration of media outlets in fewer and fewer hands. For anybody who is interested in these subjects, I highly recommend this book. The stories are sure to surprise (and depress) you and the overall critique of today's media brings up many overlooked angles. This does not mean I agreed with everything in this book. Most of all, I have a problem with the editor's faith in the general population. He seems to be saying that everyday people care deeply about all these issues but cannot look at them objectively because the media fails to provide real information. I think most people are extremely dedicated to keeping themselves conveniently ignorant. I have no doubt that a truly concerned and thorough media could do much to change peoples attitudes which is the only valid reason for it's existence.

I want to make it clear that *The News That Didn't Make The News* is not a text book. I was a little unenthused about picking this up, but once I started it, found it to be very entertaining and easy to read. This book represents a project which becomes more vital as the years go by and we watch the society devolve. It is definitely time we started taking advantage of our technology to educate ourselves, because it becomes increasingly obvious that it won't happen any other way. — Gardner Fusuhara

The Underground Guide To San Francisco
edited by Jennifer Joseph • Illustrated by Isabel Samaras
193 pages • $10.95
Manic D Press • POB 410804 • San Francisco • CA • 94141

First of all, "Underground Guide" is as oxymoronic as they come, no? This book's boast of "Underground" will be its selling point, I'm sure, but it's also its most glaring shortcoming; it's about as underground as the Yellow Pages.

The Underground Guide To San Francisco faces an enormous challenge at the outset. The underground tour has been a staple of punk fanzines since time immemorial, producing such modern day classics as *Cometbus*' "Touring Is..." series and the travails of Dishwasher Pete. Decent (and truly underground) city guides are *de rigeur* in almost every punk fanzine you'll ever pick up. Many of them are extremely well written, from seldom heard perspectives and filled with ingenious schemes for underground survival. In comparison, *The Underground Guide To San Francisco* reads like a Chamber of Commerce publication.

However, within the dreary and mundane world of mainstream travel guides, *The Underground Guide To San Francisco* shines like a twenty dollar rock. While none of the features are surprising or secret (c'mon, this is San Francisco! Even the Adult Cake Bakery has a half page ad in the phone book!), they all have accompanying phone numbers, addresses (an invaluable time saver for the traveler) and fairly accurate descriptions. The diverse listings cover national parks, neighborhood murals, public sculptures, record stores and museums. The bulk of them are still oriented toward restaurants and bars, but there is a distinct and blessed lack of dead ends, tourist traps and quagmires.

The sections are roughly divided up according to neighborhood, headed by Isabel Samaras' fabulous illustrations, with a smack of historical trivia notes included in each area. Editor Jennifer Joseph and contributors, including local writers Jon Longhi, Bucky Sinister, Miriam Wolf and Patrick Hughes have a genuine love for San Francisco and a certain pride in its offerings (except for the Mission district segment, which I'll return to momentarily). I appreciated the inclusion of Berkeley and Oakland, although those sections are skimpy and contained a number of outdated references.

Miles Long's chapter, "Backdoors and Side Alleys" is the standout that validates the use of the "U" word anywhere near this book. A witty writer, Long's descriptions of the gay scene's hotspots are exhaustive in detail, amusing and truly useful. Any moron can find a second hand clothes store without a guidebook, but the beating you'd avoid by knowing about the boundary between the pot dealers and the sex cruisers in Dolores Park is worth the entry price alone. This kind of stuff is more like what I expected from the rest of the book. Bucky Sinister's chapter on tattooing and piercing, while not particularly underground, is also very funny.

On the flipside, Spike's "Tenderloin Bar Crawl" (reprinted from *Gearhead*) is abysmal. It has the obnoxious, condescending tone of fratboys laughing about getting hit on by homosexuals. You know, acting disgusted, but bragging at the same time? The author takes pains to remind you, constantly, that he really is straight. Just ask his wife. Again, if you need a guidebook to find a bar in the Tenderloin, you've got bigger problems than can be solved by this little book.

The chapter about the Mission, written by Bucky Sinister and Seth Malice, is the cynical gem that exposes the pretensions of this book. "How To Be A Mission Scenester" is an incendiary attack at the sheep-like poserism of people who follow hipster rules to the letter; the very people who might buy a book like *The Underground Guide To San Francisco*, perhaps, so that they, too, can swarm to the "obscure, fascinating and notorious." This chapter humorously reels off only the most over hyped, bored and jaded hipster holes on the Valencia Street drag, a dull pseudo-underground that reflects this guidebook's dubious intent back the other way.

An identity crisis between "guide" and "underground" is what hobbles this book. It is actually a decent, mostly very well-written visitors' guide which is probably worthwhile to Europeans and Japanese travelers, who may have a limited time to skim San Francisco's "quirkiness" and whose currency will favorably absorb the eleven dollar cover price. But as an underground anything, *The Underground Guide To San Francisco* shoots itself in the foot, trying to exploit the "indie" (or would that be "undie"?) bandwagon with its title while offering strictly above ground fare. — Greta S.

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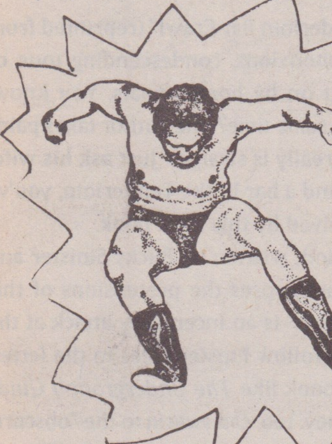

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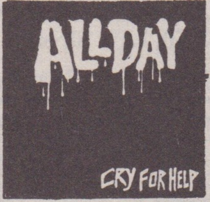

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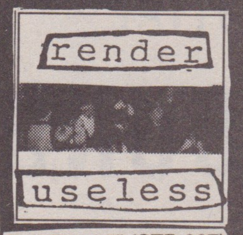

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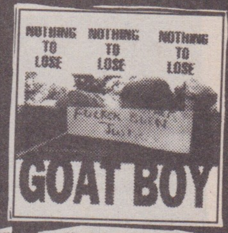

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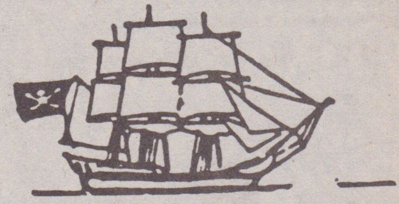

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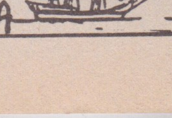

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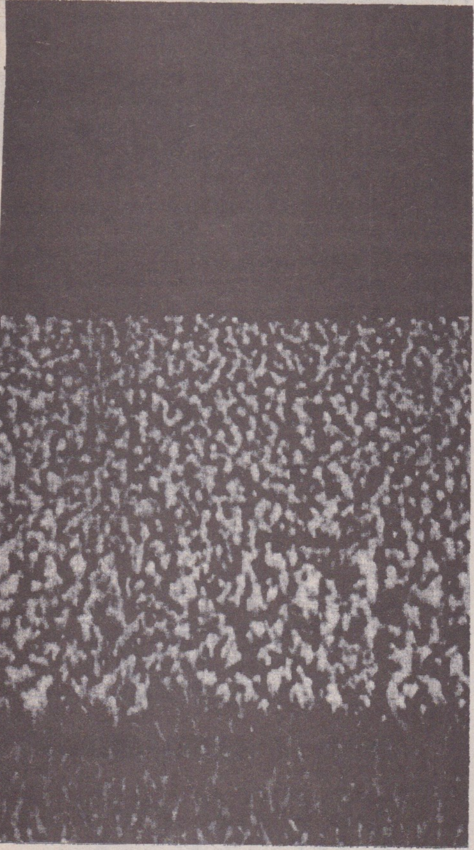

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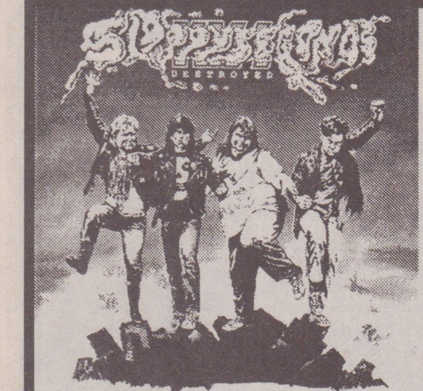

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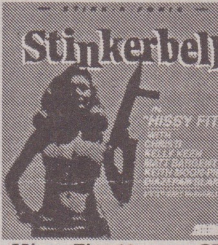

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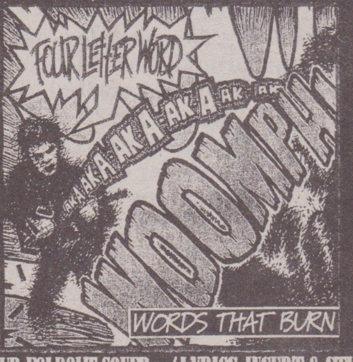

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

A-38 - "I Hate What You Like" EP

Based in Germany, this four piece includes former members of KNUCKLEHEAD and ECONOCHRIST. On this four songer they offer up three tunes that have a late '70s L.A. punk sound a la THE GERMS and a killer rendition of THE DEAD BOYS "What Love Is". Good stuff. (RM)
(Into the Vortex Records c/o Jens Tuch, Kleine Johanes Str. 6-7, 28199 Bremen, GERMANY)

ACTIVE MINDS/YACOPSAE - split EP

A two-way, two-piece tag match. Hamburg's YACOPSAE and Scarborough's ACTIVE MINDS go six rounds or two submissions. Both play really basic metallic thrash without any bass, and I have to say that in that type of music it's often the bass that appeals to me. That said, the MINDS spring off the ropes with a blinder of a song in a more melodic LEATHERFACE style, pinning their opponents to the canvas and walking off with the title *and* the belt. (AM)
(Thought Crime Records, Jens Walter, Petersburgstr. 68, 10249 Berlin, GERMANY)

ADRENALIN OD - "Sittin' Pretty" CD

Oh shit, please say it isn't so. 42 tracks of mayhem from NJ's goofiest hardcore band. I absolutely love this band! And here you have it, a discography covering their 7"s, comp tracks, and first LP—with the addition of 16 live tracks. Faster than fast, funnier than fun, with some of the silliest lyrics to ever come out of the Garden State. This band went to hell on their third album, but this captures them at their prime. As much as I am glad to see this put out, I find it strange that the "Humungous fungusamongus" LP is not on here. I guess beggars can't be choosers, but I sure wish that LP was included on this comp. It really makes me feel like something is missing. Nevertheless, I am really excited with some of the things that Grand Theft has been putting out recently, and I can't wait to hear more. (RC)
(Grand Theft Audio, 501 West Glenoaks Blvd #313, Glendale, CA 91202)

ANTIDOTE - "One Does Not Sell The Earth..." EP

ONE DOES NOT SELL THE EARTH
UPON WHICH THE PEOPLE WALK
Antidote

This is awesome--fast, quirky hardcore, similar in places to the DKS, with totally short songs, simplistic yet humorous political lyrics, and a singer who sounds like ATILLA THE STOCKBROKER. There's virtually no info about this band or label, save for a sort of anarcho-environmentalist manifesto. Who or what are ANTIDOTE? The people want more! (AM)
(Agit-Pap, no address, UK)

APT. 3G - "Double Woosher" 2xEP

APARTMENT 3G

Another keeper from Mr. Smit's fine label. APT. 3G - who are from Portland, Oregon, whip out some damned fine melodious hardcore for your listening pleasure. Speedy, and lyrically a tad 'old man crotchety', eight songs of just plain good stuff. Hardcore '80s style. Yeehaw. (LD)
(Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

ASHLEY VON HURTER AND THE HATERS - 10"

Fantastic! Now this is very punk, motherfuckers!!! Not a very original record sleeve, but fuck, what's original anymore? The music here speaks fer itself. Great cover version of "I Don't Wanna Go Out" by that old Aussie punk band X. The production here is pretty clean and powerful. Poppy, punky, hooky. Rev. Norb, where are you? Take note!! (SW)
(Over The Counter, PO Box 35, Providence, RI 02901)

AUS ROTTEN - "The System Works ... For Them" LP

Calls to action and revolution with straightforward powerful political punk from Pennsylvania - clear production and easily discernable lyrics make this accessible from a listening perspective. This record is worth getting just for all the stuff that comes with it. Included are two posters, a flexi with political prisoner Mumia Abu Jamal and a political information update newspaper with information on Leonard Peltier, Geronimo Pratt, Assata Shakur, vegetarianism, and loads of resource information and addresses. The music may not be the most original but the amount of energy and effort that went in to this is a fucking inspiration! (MK)
(Tribal War Records, PO Box 20712, Tomkins Sq. Sta., New York, NY 10009)

MUSIC REVIEWS

BEN HOGAN - "7 Inches Of Hogan" EP

Ok guys, please explain one thing. Why did you ruin an apparently great EP by throwing in a ska part? I realize it was probably no longer than 5-10 seconds but, but, oh fuck it. Outside of that, this record smokes. It definitely has an 'old school' feel to it. Really fast hardcore, with that really clean guitar sound that just screams. The vocals are yelled but understandable. (Remember when people didn't have to growl because they could sing fast?) I will have to say that they almost redeemed themselves for the ska bit by putting Jet Li in their thank you list. But not quite. (RC)

(Paco Garden, 569 East Colfax, Box 123, Denver, CO 80203)

BLACK FORK - "1000 Lucky Corn Dog Lovers" EP

BLACK FORK
HORMEL IS GIVING AWAY FREE RED, WHITE, AND BLUE SPORTS TUBES TO 1000 LUCKY CORN DOG LOVERS

Something about this band brings me back to the glory days of the TOURETTES: loose and sloppy, weird and wacky, with girl vocals, feedback and a necessary sense of humor. BLACK FORK are even better though, in that they can play good and fast and they throw all these odd sound bites onto their record. Feast on the totally righteous "Ace Of Spades" cover. A very tasty little record. (JH)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

BLANKS 77 - "Blanks On Speed" 5"

OK. We'll review this one more time for the drunk-punks. Who's the fastest and the greatest? Fuckin' BLANKS 77! New Jersey's finest rule the pogo-punk universe! This month the BLANKS deliver a blistering slab-o-live streetpunk. "Up All Night" and "Max Alert" kick your unwashed arse into next week! Go get it! (BR)

(Headache Records, PO Box 204, Midland Park, NJ 07432)

THE BOILS/SLEEPASAURUS - split EP

the Boils
consuming your culture

Woah, THE BOILS are fucking tough, Christ I wanna see these guys now. Punk as fuck and better yet in the same vein as the whole early '80s British hardcore/punk thang. Really catchy and not as generic as most bands with that sound. Significantly more poppy than their A side partners, SLEEPASAURUS, who have a great sound and energy and could be descendants of the DESCENDENTS. Interesting mix and overall a good record. (FR)

(PO Box 1751, Westchester, PA 19380)

BOUNCING SOULS - "Maniacal Laughter" LP

This is a little on the short side, clocking in at 23 minutes with all 3 songs from the last single included here. Even with that in mind, this is a quality release. Powerful punk in the vein of early RANCID (is it too soon to be classifying RANCID by eras?) and AFI. Pop punk with an Brit punk influence done right. (RL)

(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

BOYZ NEXT DOOR - "Welcome To The Wonderful World Of The Boyz Next Door" EP

Cool, fuzzed out, poorly recorded garage rock. I know there's too much of it out there, but this one stands above the others, sort of. Fans of THE MOTARDS will enjoy this. I like it. (CK)

(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

BRICK - CD

Swedish outfit with songs sung in English. Big massive guitar noise in the RADIOPUHELIMET/UNION CA BIDE PROD./BIG BLACK mode with almost Albini-esque tear-your-head-off guitar textures and hints of SLINT, FUGAZI and even FUNKADELIC. As good if not better than the stuff coming outta Chicago or DC. Two winners in "Tim" and "Subversion". (HD)

(Dolores, Drottninggatan 52, 422 07 Goteborg, SWEDEN)

BULLSHIT - "Target" LP

This sounds like a split LP since one guy sings on one side of the LP and another sings on the flip. One side is bad slow punk with DANZIG-like monotone vocals. A tough listen. The other side is generic burly oi which is pretty cool. If you collect oi, get this for side two. Slower along the ways of BUSINESS. Nothing classic but still decent. (RL)

(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

CAROL - "Prefabricated" EP

Bent up hardcore with a foreboding twisted metal craziness. There's even some moments of double bass drum madness. Anti-melodies stick out like sore thumbs over driving, neck-snapping fury, then collapse and tumble into a smoldering pile of stuff huddled in the back corner of the room. The vocal style is more in the screeching bird of prey realm as opposed to the growling demon approach. Lyrics in German and English, intelligent from what I can tell. The neat thing about this record is when least expected it focuses into a clenched fist of guitars and anger. Powerful!! (MK)

(Per Koro, Markus Haas, Bismarck Str.55, 28203 Bremen, GERMANY)

CATFIGHT - "Mamie Van Doren/Clover Girl"

Well, this one saved my month. Bratty girl vocals over basic punk rock songs. A great punk rock 'fuck you' attitude writing songs about whatever. I mean that in the best possible way since it's not that easy to say something good about a record. This is great. (CK)

(Worrybird Disk, PO Box 95485,

CATFIGHT!
ROCK TO TWO NEW TUNES!
Mamie Van Doren
Clover Girl

MUSIC REVIEWS

CHARLES BRONSON/SPAZZ - split EP

Illinois' CHARLES BRONSON pummel through eight full-tilt, straightforward hardcore songs capped with spastic vocals and titles like "Rich Crusties Will Pay". Similar to early F.O.D. in intensity, but taking aim at the stupidity in the current scene and suburban life with a right-on sense of humor. SPAZZ's five songs are from two year old recordings, pounding alternations of heaviness and speed, but paling in comparison to their current progression and sound. (KS)

(625 Productions c/o Max, PO Box 1239, Menlo Park, CA 94026-1239)

CHINESE MILLIONAIRES - "White Collar Criminals" EP

Stereo 7"
The Chinese Millionaires
White Collar Criminals

Don't ask me what meaning might be hidden in their name, but the CHINESE MILLIONAIRES are one of the growing number of bands that wear a uniform consisting of skinny ties and collared shirts (hence the title of this 7"). A couple of covers (a REAL KIDS tune, along with DOWNLINERS SECTS' "Glendora", which gets a thorough mauling), and a couple of originals ("Door-to-Door Maniac" could be a classic in the neglected 'punk songs about serial killers' genre). Lots of feedback, fuzzy vocals, and plenty of potential. Get in on this band at ground level. (JR)

(Punkity Rockity Records, PO Box 6014, E. Lansing, MI 48826)

CHOPPER - "Star Wars" EP

I had heard good things about these guys, and now I see why. They hold down really strong melodies with hopped up power pop. Only problem I see is that they haven't quite nailed their potential yet. Their music is arguably catchy, but not all that personal or unique. Once they put more of their own spice in the mix they will be a force to be reckoned with. (BG)

(Crackle, PO Box HP49, Leeds, LS6 4XL, UK)

CLAIRMEL - CD

Hey that's strange, a Florida band that isn't pop punk or ska. These guys prefer to dwell on the darker, poetic side of life. They've got a slower, desperate and sad sound. It seems like they would fit well on the other side of a blank tape with JAWBREAKER. It's tailor made for 2 A.M. listenings, or long road trips. Cool, moody red-eyed soundtrack. (BG)

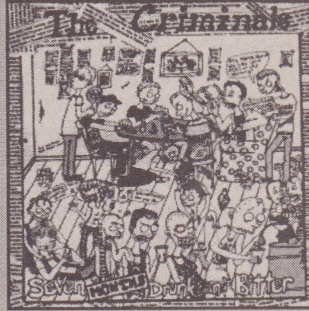
(No Idea, PO Box 14636, Gainesville, FL 32604)

THE CLIQUE - "Self Preservation Society" LP

Mod sounds from England which is 'in' right now— I know so, just read Harper's Bazaar. This is closer to BLUR, OASIS and all that British crap than the originators like the KINKS. You decide. (EC)

(Detour Records, PO Box 18 Midhurst, Sussex GU29 9YU, ENGLAND)

THE CRIMINALS - "Seven Months Drunk And Bitter" EP


The Criminals
Seven Months Drunk and Bitter

Excellent record, sounding similar to previous bands I've known Jesse to be in, although the CRIMINALS are more out of control than BLATZ and less punkabilly than GR'UPS. But you will recognize the female vocal style, even though there were lots of different women singing in those bands. Claudia sounds like someone gives her a big hug at the end of each line. "Parlez-vous Fuck You" and "Punk Rock Meat Market" are my favorites. Lots of drinking and crime, two classic punk traditions too often swept to the margins by today's cleaner, safer, more industrious punk youth. Great cover, too, drawn by Janelle. (GS)

(Hairhurt Records, PO Box 201, Redmond, WA 98073)

D.Y.F. "Natural Born Punks" CD

I've always been partial to the Southern California sound, and these guys are no exception. Coming out of Whittier, these guys kick out rhythmic hardcore with a good amount of speed that has enough catchy elements to insure the songs sticking in your head. This sounds a little like the stuff HENRY ROLLINS did between BLACK FLAG and the ROLLINS BAND, but not as heavy, mixed with an influence of the classic L.A. bands. Really good stuff. Hey, they even throw in a little bit of "Eye Of The Tiger" from SURVIVOR in the intro of their song "Don't Take It To Violence". (MA)

(Spider Club Music, PO Box 95365, Seattle, WA 98145)

DAISY HAZE - "One Way Out" CD

Most of this is unobtrusive garage rock. I played it and found myself daydreaming. Then I remembered I was supposed to be listening and immediately turned it off. It must suck if I'm not listening. A wave of guilt came over me later and so I listened to this again. This time I found I really like one song, "Estrogen O.D.". I listened to it a couple of times. (CK)

(Family Scam Records, PO Box 811, Bloomington, ID 47402)

DEAD DRUNK - "American Apathy" EP

DEAD DRUNK
AMERICAN APATHY

Raw hardcore punk with a gritty and filthy sound, with somewhat unintelligible lyrics, seeing that the vocalist has a belligerent style of singing. That's a virtue though. If you're looking for optimistic songs about utopian worlds and poetic verse, not to mention Windham Hill style graphics, then look elsewhere. This is stuff will put hair on your chest! (MA)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

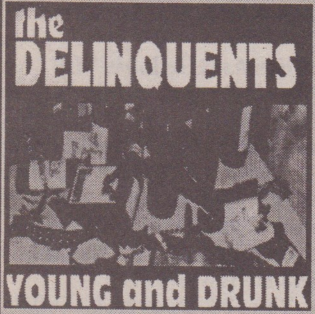
MUSIC REVIEWS

DEAD BEAT/NARSAAK - split EP

From what I can tell both bands are from Germany. NARSAAK could be easily mistaken for any 'DIS' band of today or yesteryear. Driving repetitive punk that is short on lyrical content, but long on music. Nothing mindblowing, but definitely not bad. DEAD BEAT on the other hand are mindblowing. Fuck yeah! This mostly has a driving heavily distorted metallic sound. Slow and painful, with shredded vocals. But when they combined that with a faster more chaotic style, I was left begging for more. This reminds me a lot of WOUNDED KNEE, and I think I'm hooked. (RC)

(Per Koro, Bismarkstrasse 55, 28203 Bremen, GERMANY)

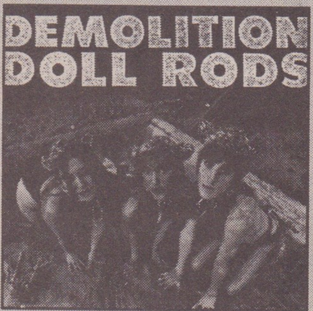
DELINQUENTS - "Young & Drunk" EP



"Examples must be set in order to instill a certain fear of the existing law." Are these lyrics from the new BAD RELIGION LP? Or are they from a band called the DELINQUENTS? Well, since the new BR record won't be reviewed in this zine, it must be the latter who actually have very good lyrics and decent HC tunes to boot (maybe they should call themselves the "intellectuals"). With a vocalist who sounds like a cross between Ray Cappo and the screamer of DIE KRUEZEN, mixed with clean buzzsaw guitars, and a frantic rhythm section THE DELINQUENTS pound out some decent entry-level thrash tunes. (EY)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

DEMOLITION DOLL RODS - "Spoiled Kitty/Walkin' The Dog"



A theme-type thing with a cat original and a dog cover. The cat one was a dog and the dog one has already had more lives than a cat. The DOLL RODS minimalistic approach is usually charming and works well but this disc seems slapdash and thrown together. Another band that is great to see live, but just doesn't quite make the transition to vinyl. (CH)

(In The Red Records, 2627 E. Strong Pl., Anaheim, CA 92806)

THE DETROIT COBRAS - "Village Of Love/Maria Christina"

the detroit cobras
village of love b/w maria christina

The early '60s classic by Nathaniel Mayer makes for a cool cover version here. File under primitive. The vocal on this sucker may frighten the timid. The flip is in a KINGSMEN, RITCHIE VALENS, MONGO SANTAMARIA vein. Sixties geeks should pick this up. (MC)

(Human Fly, PO Box 24889, Detroit, MI 48224)

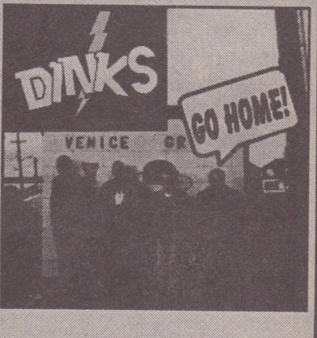
DICK CIRCUS - "Holy Rollers" EP

Dick
CIRCUS

This six song 7" is mostly mosh pit style slow-and-fast songs, including the title song about those Mormon guys on missions ("bike riding...nice suit"). Summer's voice is strong like Mia's from the GITS. "Gay Is Ok" is energetic and urgent. My favorite, "Monkey," is great; it goes slow and fast and faster, with the fast part going like that COMBAT 84 song about capital punishment. Really good energy and sense of humor. (GS)

($3 ppd: It's Alive Records, 900 Azalea St, Oxnard CA 93030)

DINKS - "Go Home" EP



Straightforward, no frills pop/punk. (Pay attention to the slashes and hyphens. A hyphen means it's punk with a pop edge. A slash means it's both pop and punk.) Short, faster paced songs, simple lyrics and some cool nasal vocals that give it an edge. In the end, I'd have to say more pop than punk, but it was close. (KK)

(Meathead Records, PO Box 29024, Thunder Bay, ON, P7B 6P9, CANADA)

DIOS ODIOSO - "Rock Del Planeta Preso" EP

Wow, a hardcore band from Barcelona. This live EP captures all the anger, speed and crunch of mid '80s thrash. Suprisingly enough, the production is really good for a live record. Worth looking into if this is your scene. (BG)

(Tralla Records, Apdo 37-119, 08080, Barcelona, SPAIN)

DISTORTION - "Fun Times" EP

DISTORTION

DISTORTION knocks off four skunkish anthems with trademark gravel voiced vocals, snappy tempos, and working-class sentiments in the lyrics. Not as regressive as you'd think, but four-chord punk like this is hardly anything new. Just about average, maybe. (SS)

(Knock Out Records, Postfach 10 07, 46527 Dinslaken, GERMANY)

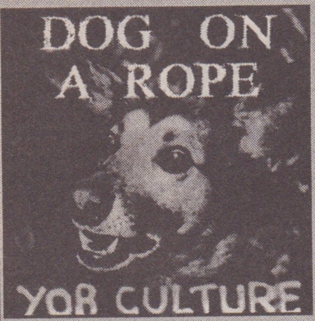
DOGS IN SPACE - "We're Living On Dogs, Too" EP

One song is SMASHING PUMPKINS, another is slow RAMONES, another is ONE WAY SYSTEM. I suggest they get their influences more together before they record again. (EC)

(Havin' A Spazz c/o Luca Cattaruzza, Via M. Di Cefalonia 47, S. Donato Milanese 20097, ITALY)

MUSIC REVIEWS

DOG ON A ROPE - "Yob Culture" EP



Never heard of these guys before and I was really surprised at how great this four-song thing is. "Yob Culture" and "Dead Kops" both are great ripping oi-styled street punk that rock like fuck and avoid cliches pretty handily. The song "Skrewydriver" on the flip does for Ian Stuart what the STAINS did for John Wayne. I would spend cash money on this, man. (RW)
(Bradford Music, PO Box 169, Bradford, BD7 1YS, UK)

DRIFT - "#8" EP

It's good to see new good bands coming out of Canada. A slow steamroller, the music picks up momentum, turbines opening up into a decimating charge. A musical progression from bands like GROUNDWORK, RORSCHACH, and BURN. With guitar heavy production the vocals are a little distant. I wanted them to be a bit more in my face. Lyrically right-on with the stand out song being the title track with its straight up, no-nonsense lyrics: "Between business and sincerity a choice must be made". There is also excellent graphics layout. Very good! (MK)
(The Great American Steak Religion, 5 Arlington Ave., Ottawa, ON, K2P 1C1, CANADA)

DER DURSTIGE MANN - "Ball Der Einsamen Herzen" CD

What we've got here is apparently a new release from the German noise-punk-terrorist outfit that released a few outta control twisted seven inches circa 1982. Along with infamous original guitarist ERIC HYSTERIC (see self-titled releases, and VOMIT VISIONS, all rare and desirable) this release has two other original members and a bunch of guests or new members. There's 26 songs in all most of them short and is of the singsongy lala yet fucked up spazz punk set. You also got some cheesy samples and dub versions of songs, imagine some Euro-melodipunk outfit meets the FALL on battery acid. Naturally not as totally fucked up and noisy as the classic old shit but still contains lotsa undecipherable German rants. (HD)
(no address)

EARTHMOVER - "Abuse" EP

Rather heavy chugga-chugga guitars with chugga-chugga rhythms that explode into high-energy demolition punk rock, a la the DOWNCAST crew. A perfect layering of heavy screaming action that comes way from the gut. EARTHMOVER's creativity keep these tunes out of the doghouse. (KG)
(Autonomy Records, PO Box 8063, Ann Arbor, MI 48107)

EDGEWISE - "Silent Rage" CD

Originally released as an EP in 1990, and here it is again, remastered and on CD. I forgot how good this is. Straight-edge hardcore with the obligatory nod to metal, but the metal isn't dominating the hardcore edge, which enables the music to retain a severe kick. (MA)
(Gain Ground, no address)

ELECTRIC FRANKENSTEIN - "New Rage/Home Of The Brave"

Well, they just keep on cranking them out, don't they. The ELECTRIC FRANKENSTEIN are a New York band that thankfully sidestep the 1980s altogether and draw on the likes of the DEAD BOYS and other drug-and-alcohol damaged rock and roll for their inspiration. The end result is sort of like an East-Coast answer to the HUMPERS, with a singer who has that Sammy Hagar snarl down pat. "New Rage" is an okay example of what they're capable of, though it doesn't really move the air as much as their other 45s I've heard around here. The b-side is a well-intentioned NAKED RAYGUN cover that I could have done without, but it still comes across loud and clear. The TUFF DARTS of the late '90s, minus the steel guitar. (JR)
(Exit Records, 25 Guion St., Pleasantville, NY 10570)

ELEVENTH HOUR - "Conformists And Sellouts" EP

Hmm. Hard to describe. Basically just punk. Not too hardcore, melodic, fast, or slow. A little bit of all that I guess. Nice healthy protest lyrics about, well, anything and everything. Can't decide if they're a groovy band for all occasions or annoyingly unoriginal. Considering I don't have any great complaints I can highly recommend that you give this this record a listen somehow and then buy it if you feel like it. How's that for the wishy-washiest review ever? (PC)
(Red Ear Records, 569 E. Colfax, Box 123, Denver, CO 80203)

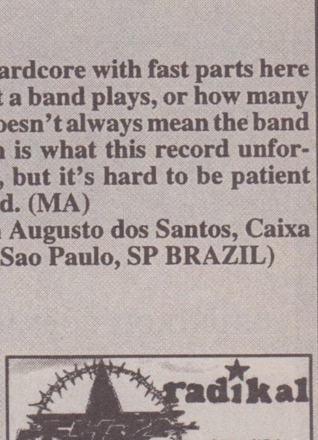
EVERSLICK/STOPGAP - split CD

Well, NOFX and LAGWAGON must have toured Sweden recently because EVERSLICK sounds a lot like the former and STOPGAP the later. I'm sure most of you out there in punk rock land know that means both groups play fast to mid-tempo music with lots of melody, breaks and backing vocals. Even though I like this type of music, there's nothing about this release that separates either of these bands from all the others who are playing this type of stuff. (RM)
(Worston Records, PO Box 550, 114 79 Stockholm, SWEDEN)

FDS - "Terre Esquecida" EP

This is mainly mid-tempo hardcore with fast parts here and there, but no matter how fast a band plays, or how many time changes, or whatever, that doesn't always mean the band has any power or energy. Which is what this record unfortunatley lacks. Four songs in all, but it's hard to be patient during the duration of this record. (MA)
(Rotthenness Records c/o Nelson Augusto dos Santos, Caixa Postal 1197, Ag. Central, 01059, Sao Paulo, SP BRAZIL)

FH-72 - "Radikal Humanity" EP



11 songs of fury from Germany. Full throttle powerful hardcore with a raw feel that I really liked. Lots of fuzzy distortion with vocals that are screamed in English. They deal with standard issue punk topics such as racism, animal rights, and capitalism. They even do a NEGATIVE APPROACH cover. I also liked the band logo being in the shape of a machine gun.
(Rodel Records c/o Keule Sternkicker, Allmeneweg 89, 13509 Berlin, GERMANY)

MUSIC REVIEWS

FACEPULLER - "Unauthorized Volume Dealers" LP

If you've ever heard the first FACEPULLER CD then you know what aural brutality this band is capable of. If you haven't, they're one of those bands capable of creating a wall of noise that's almost frightening in its intensity. The thing that gets me about this band is the way they mix straight up punk, metal and distortion into this barrage of just LOUDNESS (I'd love to see these guys live). It took me two listens to get way into this, but all in all I'd say this is most certainly a worthy follow-up to their other two CD's. To be played at top volume only. (LD)
(Alternative Tentacles)

FED UP - "Heroin" CD

Your basically decent angry hardcore from Burbank, CA. Silly looking cover of a syringe wielding she-devil - you know a "Heroin" metaphor I suppose. Songs about the state of existence and how more or less fucked up it is. Melodic, fast paced, and if not groundbreaking, it's played competently, and might be worth your looking into. (LD)
(Black Tar Records, 330 W. Valencia #D, Burbank, CA 91506)

THE 5.6.7.8's - "Bomb The Twist" 10"

This is what WANDA JACKSON would have sounded like had she been around in 1977 and played with the CRAMPS. Six fun songs, so if you're into this Japanese combo, get this. (EC)
(Sympathy)

FOLLOW FASHION MONKEYS - "What About Tomorrow" EP

Posthumous release from a Pennsylvania band from the eighties who had an album out from '85. Somewhat heavy-handed, swirl-art-punk that sorta reminds me of a lot of the "branching out" that a lot of bands were doing about then. Or maybe they should have just picked some better songs for this retrospective. I dunno, produced by Ian Mackaye way back when.(HD)
(F.O.E, PO Box 4, Bethlehem, PA 18016)

FROGGER - "Tiny Poonks" CD

This Spanish band sings in English with a snotty squeaky accent. This falls in the competent mid tempo pop punk ghetto. They've definitely heard a lot of NO FX and GREEN DAY. (MM)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

FUNBOX - LP

I love this record. It's anthemic 17 songs, not in the oi way but more like the DESCENDENTS way. It's really energetic, with 'aah aah's like BAD RELIGION but way more fresh. The lyrics are about unity, apathy, hope, change, the future, etc...the important stuff. No internal meanderings or self pity here, yay! "Make It All Ok" is reminiscent of SKIMMER from the UK, especially in the vocal department. "Thankful Everyday" is my favorite; it's pure emotion and hope and we'll change this fuckin thing yet... All my favorite things about punk rock inspiration. I hope they tour again and play here soon. (GS)
(Crack Records, 65 Front St. West, Ste. 0116 #10, Toronto, ON, M5J 1E6, CANADA)

FUCK UPS - "Summer's Loose" EP

Again, this isn't the ancient San Francisco band responsible for the infamous "White Boy in the Mission" song and the resultant controversy in the pages of MRR. These clowns (and I mean that in the best possible sense of the word) are from Norway, and seem more concerned with drinking cheap beer and partying than initiating racial conflict. For your money you get an upbeat/amusing singalong title track, a *great* cover of the LURKERS' "Shadow", and a third track pressed on the vinyl backwards for some unfathomable reason. A fun, sort of dumb single, which is probably just what the band had in mind. (JR)
(Hit Me Records c/o Jacobsen, Bjerregaardsgt. 286, N-0172 Oslo, NORWAY)

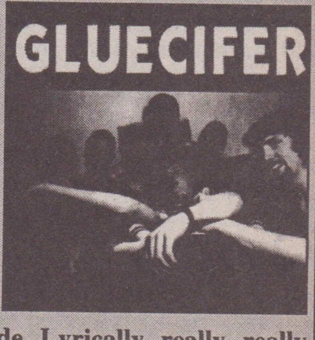
GAS - "Popped Out" CD

A good full length in the CUCKCOOLAND/ELASTICA vein. Gal vocals on punky pop stuff from Italy (vocals in English). If you're into this stuff and can track this down, you won't be disappointed. A strong second CD with good production and some cool tunes. (RL)
(Banda Bonnot, Via Nomentana 113, 00161 Rome, ITALY)

GHETTO 84 - "A Denti Stretti!" CD

This is interesting... The first song is a long, boring, slow rock song, the second a terrible hardcore version of a Bob Marley song, and from there it gets even weirder... Power rock, reggae, mid paced punk, soccer chant oi!, and straight ahead hardcore all find their way onto this disc one way or another. The songs are sung in Italian but the chunky full-color booklet prints translations in English and Spanish as well. They also do a MANIC HISPANIC style version of the DAMNED's "Love Song" in Italian. Worth hearing at least once. (AM)
(Gridalo Forte Records, Via G Zamboni 27, 00146 Roma, ITALY)

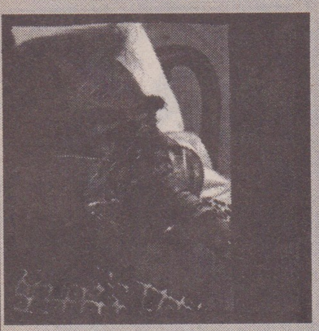
GLUECIFER - EP



Man, oh man, does this look like shit!!! But wait! It's great! The cover reminds me of PANSY DIVISION singles, no offense, please, I'm pretty sure those tend to be a tad tongue-in-cheek. There are a bunch of shirtless men, (the band, I suppose) sprawled on a bed covered in yellow roses-there is just no way I'd pull this off a rack and buy it! Musically it's MISFITS style grandiose punk, and kinda DWARVES in attitude. Lyrically, really, really funny, near brilliant. (RY)
(Hit Me Records, c/o Jacobsen, Bjerregaardsgt. 286, N-0172 Oslo, NORWAY)

MUSIC REVIEWS

GUS - "Get Well Soon" EP



Not to be confused with the GUS from Canada, The Florida GUS has an upbeat gravely melodic quality with a touch of discord. A more pop JAWBOX. Clever lyrics sheet. Good production. (MK)
(702 Records, PO Box 204, Reno, NV 89504)

JOHNNY THUNDERS & THE HEARTBREAKERS - "Live At Max's Kansas City '79" CD

A reissue of a classic LP. HUMPERS fans check out the original. Great drunk (and junkie, for that matter) punk. Four previously unreleased tracks are including on this blistering live disc. One of punk rock's biggest influences, this is a must. (RL)
(ROIR, 611 Broadway #411, New York, NY 10012)

HECKLE/AFI - split EP

Two bands demonstrating two different sides of Punk Rock Nineteen Ninety Six: AFI in a singalong BAD RELIGION style but with a harder edge and snottier vocals than most BR stuff; HECKLE sounding a lot like RANCID, and definitely worth checking out if you're a fan of that band (or used to be). (AM)
(Wingnut Records, 1442 Walnut St #59, Berkeley, CA 94709)

THE HI-FIVES/ODD NUMBERS - split EP

I'd suggest the HI-FIVES not quit their day jobs, they might need them back sooner than they think. The ODD NUMBERS have two great tunes on this single, punk pop at its best. (EC)
(G.I. Productions, PO Box 6948, San Jose, CA 95150)

HUMAN REMAINS - "When Forever Becomes Until..." EP

Grindy hardcore that's full tilt thrash a good majority of the time, with ultra hideous vocals that spit out equally disturbing lyrics, "Fork Tongue" being my favorite here. If you're looking for a comparison, the best I can come up with at the moment is large stacks of sheet metal being ripped apart. Whatever. This is a good record to crank up loud enabling the listener to tune out the world and whatever else may annoy you. You deserve this, you really do. (MA)
(Happy Days Records, PO Box 4315, Highland Park, NJ 08904)

HUSKINGBEE - "Start Your Engine" EP

Good raw pop punk from JAPAN (sung in English). Speedy with wandering vocals. Being on Snuffy Smile you kinda know what to expect, NAILS OF HAWAIIAN or maybe the more punk J CHURCH stuff. Fun stuff for what it is. (RL)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

THEE HYDROGEN TERRORS - "The Erotic Adventures Of..." LP

This is a damn good listen, like not much you've heard before. Possible comparisons exist in a UNWOUND, ROCKET FROM THE CRYPT, CIRCUS LUPUS type thing—not so much that they sound like any one of these, but all three together. Not the kind of thing to be blasting when you have a hangover. Light on content on the backside but not on interest. (FR)
(Load Records, PO Box 35, Providence, RI 02901)

HYMANS - "Hymiliation" CD

No address appeared on this CD, so the only reason I'm reviewing it is because I've got a thorn in my ass over it. This is NOT cool, it's not funny, it ain't right. This band just plain owes the RAMONES money. When cable TV catches the punk revival, and decides to make a TV movie about the RAMONES, (without the rights to any of their songs, or their consent, of course) they should call these clowns. Hoping that will never happen, I believe this band should be squashed like a mosquito, since "parasite" has new synonym - HYMANS. (RY)
(Bird Nest Records, Kolsvag, 4, 731 33 Koping, SWEDEN)

HYMANS - "3" CD

A short little burst of melodic hardcore. Actually, all four songs here are covers. Punked out here are KISS, SIMON AND GARFUNKLE, THE BEATLES and... uh... CHARTA 77? I thought they already were punk? Turns out that it's the best rendition featured. The rest is kinda disposable... (LH)
(Bird Nest Records, Kolsvag, 4, 731 33 Koping, SWEDEN)

THE ICK - "4 Song EP" EP

the ick
4-song ep

A bunch of undershirt-wearing inbred looking punk rockers from back east doing their share of short, under-recorded sloppy punk songs about how great rubbermaids and white trash trailer park girls are along with 2 other semi-serious songs. Real, real basement level and I'm sure you the reader probably would be able to see a not too dissimilar band in your locale without having to venture too far. I guess that in itself would elevate it to high art. (HD)
(F.O.E, PO Box 4, Bethlehem, PA 18016)

THE ICONOCLASTS/BLINK - split EP

Who would have thought that there would be so many punk bands called "ICONOCLAST"? Here's another completely different than any of the others. Sort of a mid-tempo pop punk thing that almost leans into new wave. Sounds like one of the "other" songs on one of those "Rodney On The ROQ" records. It's fun. BLINK are good old fashioned hyper pop punk. Like a more lo-fi early SCREECHING WEASEL. Really catchy. (LH)
(Velvet Pompadour Records, no address listed)

MUSIC REVIEWS

IMPACT - "A Gringo Like Me" EP

Hardcore from Germany, fast-and-slow songs about suicide, anxiety, trust, and energy. Hardcore, soccer, and "Once Upon A Time In The West" merge on this well-done, energetic EP. Great show photos on the lyric sheet, they look like fun live. It's mid-tempo, which is okay but I like faster hardcore. And hockey, for that matter. (GS)

(Revolution Inside c/o Le Sabot, Breite Strasse 76, 53111 Bonn, GERMANY)

JOE ALCOHOL & THE HONG KONG KNIFE - "Just Another Night" EP

HONG KONG KNIFE

This ain't bad but it also ain't good. My current bald bed buddy Bruce says it reminds him of the REGISTRATORS. I say as far as production goes it's like a poor mans DUMMIES. The cover is pretty kinky.... complete with some blonde bondage bitch with tits and a whip. Not bad, but next time around I hope they think of me and put big hot bald construction worker dude (like Bruce) on the cover with his ass cheeks all spread open. That would be nice. We need more naked *men* on singles. Fuck all this pin-up girl shit!!!! (SW)

(Whiskey/HK Knife Fun Club, Room 402 5-8-14-Honmachi, Shibuyaku,Tokyo, JAPAN)

KILLJOY - "Bad News Days" CD

Believe it or not, this really reminds me of early MONSULA. It's kinda emo but it's also got some really poppy parts. The singer whines and snarls like a mix of Guy from FUGAZI and Rick Fork. The lyrics read like a Cometbus. Pretty fun. (LH)

(114 Olympic Club Ct, Orlando, FL 32828)

THE KNOW NOTHINGS - "God Shmod, I Want My Monkeyman" EP

Catchy melodiousness with punchy backup vocals. I like the rough (by today's standards anyway) recording quality, and their sassy attitude. Basic SCREECHING WEASEL style songs (sans faux-snotty vocals) with the noodley lead guitar parts and all. But they seem so fresh and innocent that I can forgive them for that. I might even be able able to forgive having a drawing of a large-breasted woman and mentioning monkeys on their record cover if "Contentment" stays stuck in my head for much longer. "Wah ha hi don't ca-hare..."(PC)

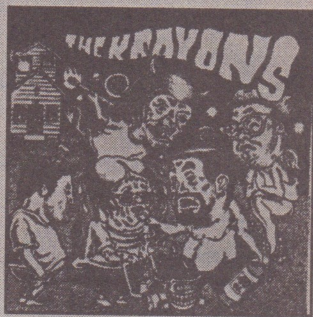
(What Else Records, PO Box 3411, Dayton, OH 45401)

The KRONTJONG DEVILS - "Presenting The Oetsound" EP

Three dense shrill 'verbed out instro-surf ear benders that are really hot if you're into the instro thing. The fourth track is a rockabillyish vocal that's pretty cool too. (MC)

(S. Hobbyrock, 2E Hunzestr. 11/11A, Groningen BN 9715, HOLLAND)

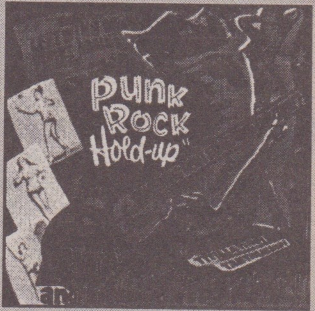
KRAYONS/RIGHT TURN CLYDE - 2xEP



Each band does a side on each of these 7"s. The KRAYONS do the hardcore thing with an emo touch. Screaming vocals and lots of musical breaks and changes. A punk FUGAZI although not as good, but who is? The RIGHT TURN CLYDE sides have a more melodic feel. Kinda decent pop punk with a throaty vocalist. A looser NOFX maybe. A double 45 that has its moments. (RL)

($6.25 ppd: TFC Records, 6237 Hanley, Corpus Christi, TX 78412)

LARRY AND THE LEFTHANDED - 'All Alright/Twist Atlantis" EP



"Twist Atlantis" is an OK surf instro with some good organ in the background, and some silly underwater burbley noises. "All Alright" kinda stinks though, with a real boring, repetitive tune and screamed lyrics. Skip this one, I'm afraid. (CH)

(Trashcan/Demolition Derby, c/o Kris Verreth, Tervuursestwg 1H, 1820 Perk, BELGIUM)

LIPCREAM - "Lipcream's Thrash Till Death" CD

Beating the bootleggers to the punch(!), this 20 song CD collects compilation tracks and cassette-only releases by one of Japan's greatest hardcore bands ever. Spanning their '80s career from catchy rock and roll-based power chord punk to their later sense-obliterating hardcore speed blasts, this, like all LIPCREAM material (which also has been just reissued on CD), is the standard of 'intense Japanese hardcore'. There are minor omissions, and unfortunately, they reproduced the retardo back cover art from the original "Thrash til Death" compilation. (KS)

(Oni, 5-15-9-301 Minami-Aoyama, Minato-Ku, Tokyo 107, JAPAN)

LIZARDS - "Uh-oh Chongo!" EP

LIZARDS
Uh-oh CHONGO!

Well you should know by now that I never have anything but praise for Sacramento bands. You should also know that there has never been a LIZARDS review without the word "helium" used in describing the vocals and "fun" describing the music. The tunes are spastic, melodic and plentiful (six of 'em!). Have a pillow fight! (PC)

(Too Many Records, PO Box 1222, Spokane, WA 99210)

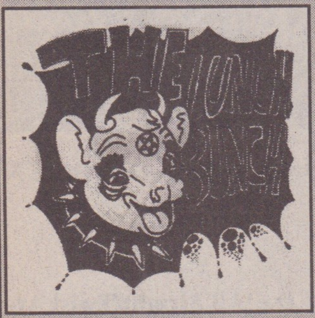
MUSIC REVIEWS

LOW RENT SOULS - "Thriving On Rejection" EP

Heavy, slower punk stuff. The songs have lots of interesting parts and changes bringing to mind a more subdued VICTIMS FAMILY. It has a really cool hand screened cover that looks like a comic book. (MM)

(Peace Creep Records, PO Box 42451, Portland, OR 97247)

THE LUNCH BUNCH - "Blank Future" EP



Six songs squeezed onto this single. A strange amalgamation of pop punk and straight edge. Musically, the band is a lot like middle period DESCENDENTS especially the busy bass work. At the same time, they claim to be straight edge and the singer has an "x" on his hand in the band drawing... A short burst of catchy tunes. (LH)

(1413 Smiling Hills Blvd., Edmond, OK 73013)

LUNCHBOX - "Juggernaut" LP

Ripping, exciting high energy melodic punk rock from this German quartet. The songs are well written with catchy parts. The lyrics are in sung in English and their general theme is lack of communication. A fine release worth hunting down or sending away for. (MM)

(Revolution Inside c/o Le Sabot, Breite Str. 76, 53111 Bonn, GERMANY)

MK-ULTRA - "Stick Figure" EP

Fucking brutal. Interesting and spastic hardcore that can be used as a natural laxative. Similar in parts to HONEYWELL, CROSSED OUT, ANGEL HAIR. Best song by far is "Stick Figure" truly sticks in yer head. They have definitely listened to a bit of metal in their youth though. Also a runner for the best song title contest with "Let's Feed The Christians To The Lions". A good record if you're into "Damaged". "We are here to enjoy metal, so we're all sinners". (FR)

(PO Box 88902, Carol Stream, IL 60188-0902)

MAKERS - LP

A friend of mine claimed that "you only need to hear one MAKERS record and you've heard them all". Wrong, wrong, wrong, because this new MAKERS LP stands head and shoulders over everything they've done in a long while. Maybe it's because they've slowed the pace a half a beat here and there, or maybe it's because they finally have production that shows off their strong points to maximum effect. Whatever it is, this is great stuff that touches base with everyone from the SEEDS to the snottiest '77 punk ever. Ignore all my shameless pandering and just buy the damn thing. (JR)

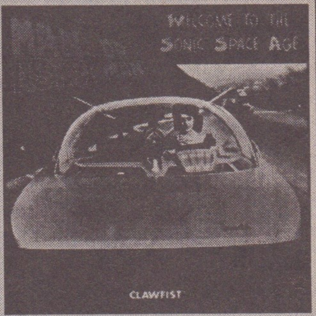
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE MARSHES - CD

Seven songs from Colin Sears' new band (ex-DAG NASTY, ALLOY.. I think...). Really pretty great music in the East Coast post-hardcore vein. Reminds me a lot of later period GOVERNMENT ISSUE while at other times it rocks like the first WIPERS record. Pretty cool and probably the best band Colin Sears has been in. (LH)

(Sike Records, PO Box 10504, Holyoke, MA 01040-2104)

MAN OR ASTROMAN? - "Welcome To The Sonic Space Age" 45



More from this most prolific Alabaman outfit. These guys are proving to me that they are the sharpest proponents of the all-instrumental rock'n'oll sound around today. Lotsa strong and powerful guitar sounds that lead the way, blissfully avoiding the surf cliches here. Pure r'n'r. (TY)

(Clawfist Records, UK)

MCRACKINS - "In On The Yolk" LP

A relatively new band, but one to contend with in their sheer output power, this full length comes hot on the heels of their Canadian full length CD on Lance Rock. To my ears, the songs here seem more varied than the one-temponess of the CD and even maybe better recorded (perhaps that's just due to the vinyl) and seems to concentrate more on their power pop side (see "Teenage Valentino") rather than their DICKIES side. For my money, the better songs seem to be on here and the band is here in all their pop-hooks glory, the tap your feet feelgood band of this decade. As XTC once said: "...this is *pop!*". (HD)

(Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)

MELT BANANA/DISCORDANCE AXIS - split EP

I spent some time with MELT BANANA this fall and they fucking slay, this record is not for the weak. Far out trash with wired vocals, a guitarist who never plays chords and a bassist who plays like she is firing a machine gun. A must have for thrashed out thick neck fans. DISCORDANCE AXIS come at us with the same balls out attack on vinyl, ultra tight rhythms and fast as a greased pig. All straight up and honest, these two bands are at the front lines of trying to do something new with an old hat trick. Do your self a favor and check out any of these two bands recorded works. (SM)

(HG Fact, 401 Hongo-M, 2-36-2, Yayoi-Chi, Nakano-ku, Tokyo 164, JAPAN)

MEN'S RECOVERY PROJECT - "Normal Man" EP

MEN'S RECOVERY PROJECT
NORMAL MAN

Every new M.R.P. release has the potential to throw a curve ball in exactly the direction you least expect. "Normal Man" is superbly on target and has to be the best yet, but this comes at you from a heavy-duty BORN AGAINST fan. This is, in effect, BORN AGAINST garbled, as it features Sam, Adam, Brooks and Neil, doing way fuckin' hardcore, with all the hard-hitting lyrical beauty beauty can muster. (KG)

(Gravity, PO Box 81332, San Diego, CA 92238)

MUSIC REVIEWS

MENTAL DECAY - "Walking Stick" EP

The last time anybody heard from this band was in 1989, and have since been listed M.I.A. I personally have never heard their previous 2 releases (the 1st one was on Buy Our Records), nor have I ever cared to until now. I don't know what they used to sound like but at least now they're one powerhouse of a unit. Thick full production, mid-tempo melodic punk tunes with some pretty cool shouted vocals make a surprisingly good release. They seem to be the first case of a punk band acting like wine, you know, it gets better with age. (EY)

(Headache Records, PO Box 204, Midland Pk., NJ 07432)

MICKEY AND LUDELLA - "Bedlam A Go Go" LP

Wow! This is like *nothing* that has been coming through the mail slot here. Mickey Hampshire from THE MILKSHAKES and Ludella Black from THE HEADCOATEES have joined forces and put out a classic. I swear you have to hear this for yourself. "Ain't Nobody's Friend" is almost the best song I've ever heard. No shit. There's a couple of great covers here, but the originals are far and away the standouts. They mix Beat arrangements, '60s punk energy, Girl Group warble and harmony, and Medway crooning into a wonderful new sound. This can't be recommended enough. (CH)

(Vinyl Japan, Seiwa Bldg, 2F 4-9, 7 Chome, Nishi-Shinjuku, Shinjuku-Ku, Tokyo, JAPAN)

MIRIAMPLACE - "Lazybone" EP

Fast raw insanity punk that turns tame on the B-side. The title song "Lazybone" is some kool ska-influenced action. Promises fun and joy for the whole family and even Mikey likes it. (AI)

(Enjoy This! Records c/o Luca Semenzin, via Schiavonesca Nuova n°4, 31040 Volpago, ITALY)

MONSTER X - "Demo 1993" EP

Whoa. There's almost no bands who deserve to have their demos released on vinyl. It's always been my position there's too many records already anyway. MONSTER X, however, are one of the select few who can release their demos and have it be better than most bands' records. Awesome - straightedge grind/hardcore that has the intelligence and clarity that most 'modern' SE bands lack. Pro-legalization, anti-Krishna, pro-choice and rocks like crazy. Can I have seconds please? (TM)

(Anomie Records, Cheruskerstrabe 3, 44793 Bochum, GERMANY)

MORAL CRUX - "The Side Effects Of Thinking" CD

This is a re-issue of their '89 LP on CD, with two bonus tracks. Music wise, it veers between a '77ish style and early positive political bands like YOUTH BRIGADE or MIA. It would be damn near impossible to not use the "m" word in this review (yes, it's very melodic). A strong release even today. (BG)

(CM Records, 539 Queen Anne Ave. N. #151, Seattle, WA 98109)

THE MR. T EXPERIENCE - "Love Is Dead" LP

No surprises here. If you're a fan of MTX ("STARSHIP"), then you will happy to add this to your collection. If you're not a fan, this isn't going to change your mind. Solid, always well played punkish pop with lyrics that at times seem a little too introspective. The faster songs are particularly catchy. (KK)

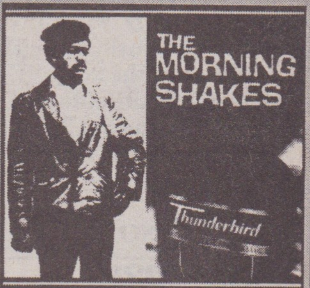
(Lookout)

MR YUK -"14 Inches Of Blinky" EP

It's a shame that it took 8 years for any Mr.YUK material to reach vinyl, and it's even more of shame that they broke up in the first place, cuz we need more bands like MR. YUK in the '90s. We need more of that 1-2-3-"Fuck You", 1 minute mania, practice studio recorded punk. MR. YUK has all that and more, including GG spoken word bits, a BAD POSTURE cover ("GDMF-SOB"), cool p/s that you'd wanna hang on your wall, green vinyl, 300 copies, blah, blah, blah... Their handwritten history says it all: "Mr. Yuk drank lots of beer, did lots of drugs, and played real fast hate filled music. You would too if you lived in their house...." (EY)

(FOE, PO Box 4, Bethlehem, PA 18016)

MORNING SHAKES/THE HEARTDROPS - split EP



This is *it!!!!!!!!* Holy fucking shit!! Two New York bands that absolutly smoke!!!! Hooky, great production, catchy as fuck!! God fucking damn!! Why didn't these bastards send over another copy of this fer *me!????!!* There seems to be quite a few good rock and roll bands coming out of New York these days. Maybe this rock pop shit will help carry us outta this lo-fi rut. (SW)

(Melted, 21-41 34th Ave. #10A, Astoria, NY 11106)

THE MOTARDS - LP

Been waiting for this to come out for ages; and here it is - whee-oo! THE MOTARDS are one of those few bands who can do virtually no wrong: raunchy, boozy, fucked up punk rock, guaranteed to get your panties in a twist. The only complaint I have is that they seem to be one of those bands who put out amazing singles, and slightly less incredible LPs. Not that this is bad—it's pretty great—it's just not quite as great as their other stuff. Much cleaner production this time 'round (with the exception of "Stick It In"), and in that could lie the problem. Still, I can't wait to see 'em live, and "Johnny Tremaine" and "No No The Girlfriend" alone are well worth the price of an LP. (LD)

(Empty, PO Box 12034, Seattle, WA 98102)

MUSIC REVIEWS

NADA SURF - "Deeper Well/Pressure Free"

New York band providing two shots of pretty "pro" standard performances but with enough pops and smarts to at least keep me interested. "Deeper Well" sorta reminds me of that "Vanilla Blue" single that NAKED RAYGUN put out in the eighties: a fairly massive sounding yet hooky bit of aggro-gnash-pop. "Pressure Free" is an almost-jangle pop tune of personal confusion that almost sounds like an American version of BILLY BRAGG. All in all, two really good songs here which makes me wonder whether they're capable of firing on all cylinders all the time, we will see.... (HD)

(Deep Elm, PO Box 1965, New York, NY 10156)

NO EMPATHY - "Ashland Ave/Pablo Escobar"

Being a general NO EMPATHY fan, I expected this to at the least be a good enough record, but wrong I was. This is actually a *great* l'il 45. "Ashland Ave" is the epitome of the things I think are great about hopelessly catchy Chicago punk: hooks, heavy bass sound, and hummable choruses. "Pablo Escobar" on the flip side - a more straight ahead tune fills out the B-side just perfectly. Their best 7" to date. (LD)

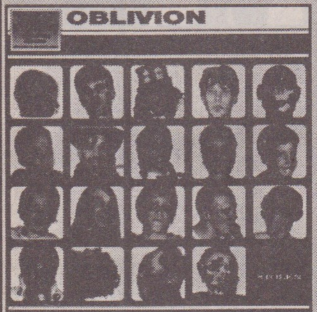
(Beer City, PO Box 26035, Milwaukee, WI 53226-0355)

NO REDEEMING SOCIAL VALUE/THE SIX AND VIOLENCE - split EP

NYHC has been pigeonholed as being 'tough guy' music, but here are a couple bands from that scene who break the stereotype with their humurous approach. NRSV kick out two songs of hard driving crunchy hardcore that's as catchy as it is aggressive. Great stuff. These two songs have made me a fan. THE SIX AND VIOLENCE on the other hand play some tweaked out music, taking hardcore to another level, they even use a flute in the song "I Left My Head In San Francisco", which sounds suitable for Dr. Demento. I hear 'live' these guys put on a fun show. Check this out. (MA)

(SFT Records, PO Box 564571, College Point, NY 11356-4571)

OBLIVION/NO EMPATHY - split EP



I guess the emo-core crowd is indulging in too much caffeine. I'm not sure what else it can be. The guitars are moving so fast yet the lyrics are deep and meaningful. Wow. A little too fast to be pop punk, yet just as upbeat and way too peppy to be garage. I'm confused and I don't care. (CK)

($3 ppd: Underdog Records, 2252 N. Elston Ave Fl. 2, Chicago, IL 60614)

OBLIVIONS - "Six Of The Best" 10"

I'm sure you know what these guys sound like by now, they've got what, a quadzillion releases, all with rave reviews in these pages? Sludge-scum-retro, tho to my ears it seems like all bands of this ilk are going to eventually all sound like the BLUES EXPLOSION, if not already. You know what they say about product overlap. (HD)

(Sympathy)

ONE WAY SYSTEM - "Cum On Feel The Noize/Breakin' In"

Another German spikey top leather clad GBH type of band. Mike Lucas...rrr Dr Dante... is an actual fan of this type of pub sound, so it's a pity he's not reviewing this instead of me. Overall, I think it's pretty fucking boring!!! The SLADE cover was done better by QUIET RIOT. Actually, the only band that can properly cover a SLADE song these days is the HIGHLANDER TWO'S. (SW)

(Knock Out, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

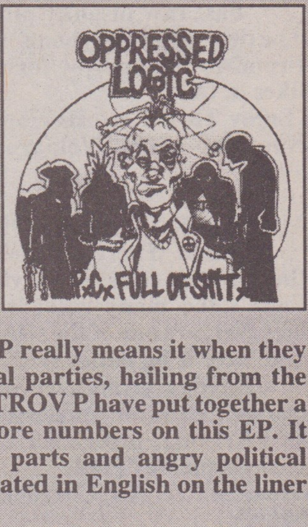
THE OPPRESSED - "Fuck Fascism" EP

THE OPPRESSED
FUCK FASCISM E.P.

Yeah! This is oi music at its best with a "hammer" of a beat, great vocals, and intelligent lyrics. The whole lot is presented by "Skinheads Against Racial Prejudice" or "S.H.A.R.P." as they are known in conjunction with "Anti Fascist Action". The title cut is a scathing indictment of fascists and "Sleeping With The Enemy" reminds skinheads to be careful lest you be judged by the company you keep. In conclusion, THE OPPRESSED offer a fresh version of "Work Together" (1995) that is more relevant now than ever before. Get this record as soon as possible! (BR)

(Anti Fascist Recs., BM 1734, London, WC1N 3XX, ENGLAND)

OPPRESSED LOGIC - "P.C. Full Of Shit" EP



Total punker mayhem, a mess and they like it this way. Fast, sloppy, out of tune and abused with shit. It was hard to tell what the words are with the Darby Crash-like thrash vocals. No lyric sheet, don't fucking care. (SM)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

OSTROV P - "Neverte" EP

I would imagine OSTROV P really means it when they say they don't believe in political parties, hailing from the much transformed Slovakia. OSTROV P have put together a great variety of energetic hardcore numbers on this EP. It features rhythmic instrumental parts and angry political lyrics screamed in Slovak, translated in English on the liner notes. Way cool. (JH)

(Insane Distribution, PO Box 6, 501 01 Hradec Kralove, CZECH REPUBLIC)

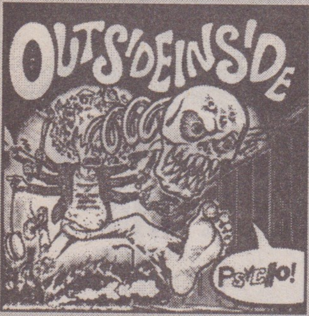
OUT COLD - "Permanent Twilight World" LP

The first LP by these East Coast hate-mongers was great but this one is even meaner and better. "Your life is useless, I wanna kill you, I set your cat on fire" and the guitar sound illustrates these feelings with withering exactitude. For fans of, uh, loud punk fucking rock. This is state-of-the-art loser-core. I say yup. (RW)

(Kangeroo Records, Middenweg 13, 1098 AA, Amsterdam, NETHERLANDS)

MUSIC REVIEWS

OUTSIDEINSIDE/POPDEFECT - split 45

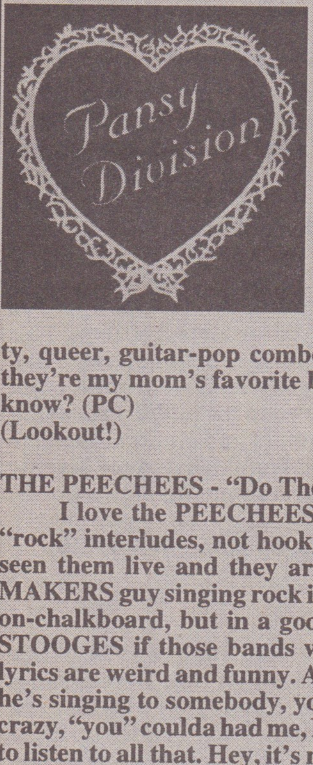


First off, this record is covers of two of the most overdone songs in rock history: "Strychnine" and "Psycho". So I just want to toss this waste of vinyl in the trash. However, sometimes I actually like to be objective. So I listen to the record. The POP-DEFECT side is a waste of time. The OUTSIDEINSIDE plays backwards, which is annoying at first then I think "aww isn't that cute", then I throw it in the trash. (CK)
(Dionysus Records, Po Box 1975, Burbank, CA 91507)

PVC - "Punk Rock Berlin" CD

A German punk band from the late '70s (vocals in English). I couldn't figure out if any of this has been released before. Anyway, great pure punk in the VIBRATORS and EATER vein. Twenty six tunes, very rocking and quite raw. An unknown gem. (RL)
(Incognito Records, Senefelderstr. 37a, 70176 Stuttgart, GERMANY)

PANSY DIVISION - "Valentine's Day" EP



Call it "selling out" or "transcending their genre" but the DIVISION are definitely sounding more universally appealing these days and there's nothing wrong with that in my un-humble opinion especially if it lures more people into their more lyrically "challenging" material. This record, a bittersweet—no, make that bitter—V-Day anthem, would be a great introduction (or reintroduction) to this cute, nasty, queer, guitar-pop combo for just about anybody. Heck, they're my mom's favorite band—what more do you need to know? (PC)
(Lookout!)

THE PEECHEES - "Do The Math" LP

I love the PEECHEES. It's punk rock, with some '70s "rock" interludes, not hooky or poppy, but really tight. I've seen them live and they are a blast. Chris sounds like the MAKERS guy singing rock instead of garage; it's really nails-on-chalkboard, but in a good way. Imagine the GERMS or STOOGES if those bands were sober and really good. The lyrics are weird and funny. All the songs are those kind where he's singing to somebody, you know, "you." "You" drive me crazy, "you" coulda had me, I gotta kiss for "you." It felt weird to listen to all that. Hey, it's not *me*. Who you talkin to? Great record. (GS)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

PLOW UNITED - "Westchester Rock City" EP

Fucking awesome total DIY punk with some poppish tendencies. Familiar issues of the college town blues, commercialization, pseudo-intellectual schmucks and the like. Reminds me of I SPY (Canada) and that's a compliment. Damn good record, hope they keep it up. (FR)
(Total Jayos Records, PO Box 1120, Brookhaven, PA 19015)

POLICE BASTARD - "Traumatized" LP

Uninteresting "political" gothic/metallish hardcore. Mostly midpaced, with a flat, even sound the whole way through, and gruff vocals complete with echo effects and the occasional sample. If MINISTRY were forced to emulate BOMB DISNEYLAND. Lyrics cover major labels, racism and raving. The only song that actually stands out is the last one, a morbid rap about the Criminal Justice Bill. I've got a feeling that this band is made up of "important" scenesters, so sorry if I've bruised any egos down at the squat but this is really unoriginal and boring. (AM)
(Inna State Records, PO Box 116, Bristol, Avon, B599 1JL, UK)

PRESSURE/RELUCTANT - split EP

Five songs overall on this flip with both bands doing different takes on what one would call hardcore. PRESSURE take their cue from bands such as SICK OF IT ALL or AGNOSTIC FRONT and play heavy N.Y. style moshcore. On the flip RELUCTANT take a more Crusty/DISCHARGE approach to things and I can't really think of anything else to say about their three songs. I definitely liked the PRESSURE side alot more. (RM)
($3 ppd: Will E. Survive Records, PO Box 2065, Northlake, IL 60164)

THE PROCESS - "Fifty Foot Jesus" EP

More fast-as-fuck hardcore from Troy and his compatriots from up Ukiah way. Sloth drums his ass off throughout, Guido and Bubba nail down the bottom and supply back-up vocals. This is some brutal-ass shit so perhaps you pop-punk fucks should steer clear. THE PROCESS sounds like COCKNOOSE wound up on amphetamines and beer, totin' guns around the woods of Northern California. Give it a listen. (BR)
(Zodiac Records, 190 Ford Rd. #157, Ukiah, CA 95482)

PUDDLE - "Fluff/Chains"

The beginning of the first song "borrows" the tune of "Bye Bye Miss American Pie" then goes into the 4 chord pop punk thing before careening into the mumbled middle break. It's about "getting away to a place that's different and real far away". If only he'd made that plan before starting the band or recording this single. (MM)
(Wax Apple, 4406 South Jersey Dr., Wilmington, DE 19804)

PUHELIN-KOPPI - "Funteiden Fulkki" EP

PUHELIN-KOPPI
Funteiden Fulkki

Bad ass music, angry, dirty, dark, disgustingly mean and full of terror. The vocals have the passion of a dying bear. Buzzsaw-like guitar riffs that can cut down huge redwood trees. Shuffle beats, and even balanced bass lines make a strong back drop for the singers rage. Dig this, then dig your enemy's grave. (SM)
(Bad Vugum, Box 362, 90101 Oulu, FINLAND)

THE QUEERS - "A Day Late And A Dollar Short" CD

A comp of QUEERS singles although splits and live singles are excluded. A lot of this stuff has Wimpy singing including a 20 minute live set at the end of the disc. A bargain for you newer QUEERS' fans who may have missed this classic stuff first time around. (RL)
(Lookout, PO Box 11374, Berkeley, CA 94712)

MUSIC REVIEWS

RED AUNTS - "Paco" 5"

This wall of shrieking fuzz is notable for the fact that the vocals and guitars keep trying to shoulder the other aside for primacy in the mix: they end up combining in a single screaming wail. This is good. I listened to this band's first record from a couple of years ago and I can't believe this is the same bunch. Better and louder. It's a cute little five-inch, so don't miss it in the pile of shit singles at your local record-mart. (RW)
(Sympathy)

RED #9 - "No Hope?" LP

Jumpy dancy punk from San Jose with female vocals. TIGER TRAP springs to mind. It's this poppy, melodic thang, but has that kool sharp edge I love too. Plus pantloads of energy too. I say yea. (AI)
(Farmhouse Records, 448 Madison Dr, San Jose, CA 95123)

REVENGE - "Bastards Can't Dance" EP

POLIS POLI
POLIS POL
REVENGE

Blazing political German hardcore. Not much time spent wasted on shitty guitar solos, slow moshy crud or any other such nonsense. Eight songs which are all good, and if you like good hardcore you will certainly won't be disappointed. Short, fast, and to the point. Sorta like this review. (LD)
(Franz, Amburgerwald 50, 84524 Neuöting, GERMANY)

ROTTWEILER - "Saxofon" EP

Four song single from this Polish hardcore band. Nothing too out of the ordinary - intelligent lyrics / decent songs. It's cool that they sing in Polish - definitely appreciated that they translate their lyrics though. Good, the kind of band who could mature much over time. (TM)
(Enigmatic, PO Box 40, 41-709 Ruda Slaska, POLAND)

RUPTURE - "Elektra Complex" EP

Several things progressing with RUPTURE, although it seems that they're not progressing in the same direction. On the bad side, they've seriously run out of inspiration. For a band whose mocking criticism used to carry some intelligence and insight, this is certainly a low point. Graphics are boring, and the lyrics are little more than several adolescents giggling over saying swear words out loud. On the flip though - the songs rely less on straight speed and are a lot better for it. Don't know where they're headed..... (TM)
(Fudgeworthy, 8 Stevin Dr, Woburn, MA 01801)

SS - "Live" CD

SS were one of the few Tokyo punk rock bands in the late 1970s and, amazingly, this high-energy rock and roll lo-fi live recording sounds contemporary with the best of the current garage punk bands (and blows most of 'em away, at that!). This contains their posthumous limited edition 12" that was released in the mid-eighties and adds 18 more strong live tracks that have slightly less punch. (KS)
(Alchemy Records, JAPAN, no address)

SMD - "King of Drunk" EP

HARDCORE
HC
SMD
KING OF DRUNK...

A recipe for fun: 1) get together with a gang of your closest friends 2) get stumbling drunk on cheap beer and 3) put on this EP and attempt to slam as fast as SMD play. Between the riots of glorified inebriation you'll also find intelligent lyrics screamed to their consistently rapid distorted hardcore. (JH)
(Beer City, PO Box 26035, Milwaukee, WI 53226)

SAMANTHA'S FAVORITE/SKIMMER - split EP

Another great release from the Japanese label Snuffy Smile. This is another in a series of split singles this label has put out between Japanese and American or English bands. While all the releases have been of high quality this one really stands out with excellent tracks from England's SKIMMER that recall SNUFF in their prime. Along with the two tough pop rock songs from SAMANTHA'S FAVORITE make this a must have release. (MM)
(Snuffy Smile, 4 24 4 302, Daizawa, Setagaya Ku, Tokyo 154, JAPAN)

SCARY MONSTERS/CHICANE - split EP

The SCARY MONSTERS side here has that North Carolina college radio type sound, but with more edge than SUPERCHUNK or ARCHERS OF LOAF, and better than what those bands have been doing lately. The CHICANE side is lamo-emo, real bad. (MC)
(Dyslexic Records, 528 White Oak, Roselle, IL 60172)

SCHLONG - 'The Unessential" CD

A friend of mine gave me this disk two months ago. The thing has been burning up my player for almost 60 days. This is not what you would expect from a Gilman street band. Never mind all the wasted slabs of generic, thrash, puke, punk crap that they put out. Let's get down to the hillbilly rock that they covered. This CD is full of tumors and rumors. Imagine Neil Young on vocals with the cast from deliverance playing guitars and banjos. Their entire career some up in two words. Hillbilly! (SM)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

SCUM NOISE - "Live" EP

Seven songs recorded live back in June of 1994. While I really like their CD, I'm not as keen on this. Decent songs from this Brazilian grind / hardcore band, but as with most live recordings, the sound / performance don't match up to the studio stuff. There was tons of surface noise on the copy we got, and even the mix wasn't really geared towards vinyl preservation. Perhaps if you were there..... (TM)
(Rock Machine, Rua 24 de Maio, 62 - Centro, Sao Paulo, SP CEP 01041-000, BRAZIL)

SERPICO - "They Shoot Babies, Don't They?" EP

A well- (almost over-) produced EP featuring four short, harmonious pop-punk numbers very much in the ALL vein. A New York band on a Czech(!) label. Worth checking out. (PC)
(Day After Records, Horská 20, 352 01 As, CZECH REPUBLIC)

MUSIC REVIEWS

'77 SPREADS - "I Ain't Against Punk Femme" EP

Absolutely 1977! Great, great single, a total surprise from Italy. A cross between THE MAKERS and THE HEARTBREAKERS. Just perfect! Five songs, all killer, no filler. (EC)

(Dumbo Records c/o Gianmaria Punzi, Via Trezza 8, Badia Di Cava 84010, ITALY)

SHERBERT - "Let's Go Get 'Em" EP

Hard rockin pop-punk from Japan with English lyrics. It reminds me of British pop-punk bands like GOOBER PATROL and IDENTITY, but nowhere near as good, and although it's in English it would be very hard to understand without the lyric sheet. (MC)

(Snuffy Smiles, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

THE SHITGIVEITS - "Be All You Can Be" EP

The SHITGIVEITS
AMERICAN WAY
BE ALL YOU CAN BE.

Fast and thrashy hardcore that brings THE BATTALION OF SAINTS' "Second Coming" LP to mind and makes me want to dust off my skateboard and hit the streets. The vocals are super snotty with cool backups on a couple of the songs. Definitely worth checking out. (RM)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

SIDECAR - "Swingset" EP

Up-tempo pop punk along the lines of 88 FINGERS LOUIE and RHYTHM COLLISION. Energetic and tight and all that stuff but a little on the plain side. OK, but not overwhelming. (RL)

(Whatelse Records, PO Box 3411, Dayton, OH 45401)

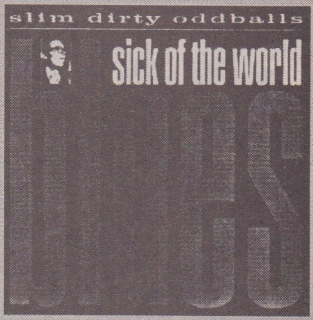
SLIGHT SLAPPERS- - "Over Come Pain" EP

OVER COME PAIN

One of the highlights of my recent foray to Japan was seeing this band, in the wee hours of an all-night show, totally obliterate the club and audience with their mixture of American-styled "power-violence" hardcore and S.O.B.-influenced noise-core. 12 hyperactively stompin' bursts of insanely severe thrash with wailing vocals. (KS)

(Crust Records, PO Box 8511, Warwick, RI 02888)

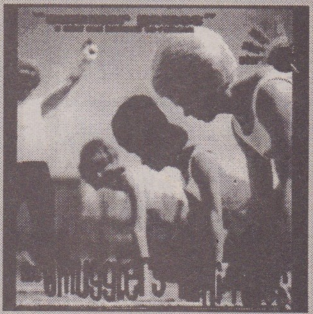
SLIM DIRTY ODDBALLS - "Sick Of The World Blues" EP



My advice? Skip the two rockish, pedestrian tracks on the A-side, as well as the slow ballad on the flip; the real goods are all loaded onto the remaining flip side track, "Count Me Out," a terse SHOCK-ish tune that's fun, fast... and way too short. On balance, a little below average. (SS)

(Revolution Inside c/o Le Sabot, Breite Str. 76, 53111 Bonn, GERMANY)

THE SMUGGLERS/THE HI-FIVES - split EP



OK! OK! We have something here! This one is just behind MICKEY AND LUDELLA for the best record of the month. Even though the HI-FIVES inexplicably veer into BAD RELIGION-type background vocals in their second song, they still solidly represent the good 'ol USA in this battle of the bands. Canada's SMUGGLERS also blare out two solid, harmony-filled quickies, but are slightly shadowed here. Pick this one up. (CH)

(Mint/Lookout)

SOCIAL UNREST - "New Lows" CD

I'm always skeptical when old bands reform, start playing out again and releasing new material. I'm especially doubtful when bands put stickers on their CDs which say "produced by Billy Joe of Green Day". However, I'm forced to grudgingly admit that this isn't too bad in places (with the exception of "Flood", "Girl Called Kill", and "Blood Star" three clunkers which are the proof in the pudding of why ballads are best avoided). "Cheater" is a "Rat In A Maze" era sounding ditty that comes pretty close to making up for its less stunning numbers, along with a decent version of QUEEN'S "Sheer Heart Attack". Melodic punk, with an umph on pop, which while not bad, certainly could stand to have a dirtying up of its production. (LD)

(New Red Archives)

SOURIRE KABYLE - "Grunge Eater" CD

Basic forgettable punk with flat, boring production. The drums plod lazily and the guitar sound is one-dimensional and weak. There's no punk energy here. They even manage to make a great song like the SEX PISTOLS' "Bodies" sound mediocre, although it's the best track here. Sorry. (AM)

(Combat Rock, 7 Rue Du Paquis, 57158 Montigny Les Metz, FRANCE)

STAGE BOTTLES - "Corruption + Murder" LP

The STAGE BOTTLES have good vocals with tight harmonies and expert guitar and drum backing. The fast licks have street punk appeal and the words show a great deal of introspection. A comparison to PETER AND THE TEST TUBE BABIES is favorable. Be forewarned, there is a saxophone on some songs. All in all, a reasonably strong record displaying serious oi/streetpunk skills. (BR)

(Mad Butcher Records c/o Knockout Records, Postfach 10 07 16, D 46527, Dinslaken, GERMANY)

MUSIC REVIEWS

THE SPLASH FOUR - "Funbangers" EP

THE SPLASH FOUR
FUNBANGERS

On a French label, I find it absolutely impossible to believe these men (and woman) are French. These guys fucking rock in a garage, '60s, but mostly pUNk sort of way. All four songs, which include a BOYS cover, are absolutely awesome. Don't miss this, idiot. (By the way, I know it's not a French band because they use a real drummer, not a machine.) (KK)

(Royal Records, 7 Rue Tholoze, 75018 Paris, FRANCE)

SQUAT - "...And Stuff Like That" EP

SQUAT
...AND STUFF LIKE THAT.

Hard raw punk punk punk with really kool angry female vocals. Plus plenty o' noise. The song "sorry" stuck in my head all day and all night long. (It's really fuckin bad-ass, says me). So get this record by the koolest all-woman punk band in the Bay Area around right now. (AI)

(Shapunk, PO Box 15295, San Francisco, CA 94115)

STEADFAST - "Misguided" EP

Here we have a good, mid-paced punk record, very much in the vein of FIFTEEN. Comes with a small booklet and essay about what motivates them. They have a vital, young feel that keeps the faster songs from getting too repetitive and the slower ones from getting too lackluster. Pretty good stuff. (BG)

(Youth Power Records c/o Philip Deslippe, PO Box 3923, Manchester, CT 06045-3923)

DE STIPJES - "Feel Lucky, Hippy?" EP

De Stipjes
FeeL Lucky, hippy?

Two loud, crass garage punk tunes here, heavy on the clanging guitars with growly, hilarious vocals to boot. You really can't go wrong with a track called "My Brain Is Dead (And It Sucks)," so fans of primitive, retarded punk rock need look no further. Strongly recommended. (SS)

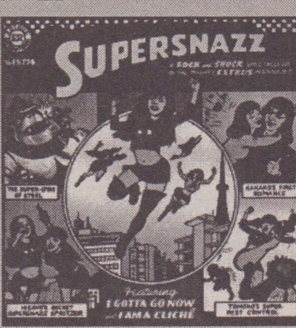
(Oetstar Rekker, Tweede Hunzestraat 11-11a, 9715 BN Oetstad, NETHERLANDS)

STUCK ON CEILING - "Wprozni" EP

Verging on pure speedmetal, this Polish band is replete with all sorts of guitar wailing and/or wanking and stop/start piecemeal metallic song construction, but crunched out with enough basement punk fervor that it sort of works. Four songs with severe "all-over-the place" shouted vocals similar to NEGAZIONE and including an ACCUSED cover ("The Night"). (KS)

($5 ppd: Enigmatic, PO Box 40, 41-709 Ruda St., POLAND)

SUPERSNAZZ - "I Gotta Go Now" EP



Packaging on this nifty single almost dominates the wax. The gals from this Japanese garage band star in a twelve-page comic book that details their work-a-day lives drinking and repelling alien invasions. I can relate. The single features a really good cover of X-RAY SPEX' "I Am A Cliche" that's got great atonal vocals. The original on the other side ain't half bad neither. It's limited, so grab it if you see it. Rock 'n roll, okay? (RW)

(Estrus Records, PO BOX 2125, Bellingham, WA 98225)

SYSTRAL - "Fever" 10"

Zowee, our German brethren are certainly crankin' out some bruisers these days, and this here is certainly no exception. Pure musical opus of fury, y' know? It's kinda got that slow-mo metal tinged, low growling vocal thing happening, which then segues into fucking awesome screechy mayhem. Songs like "Narrow Minded-Criteria" are just perfect for those pissed off, get things done kinda days. Buy this *now*. (LD)

(Per Koro, Markus Haas. Bismarckstr 55, 28203 Bremen, GERMANY)

THE TANTRUMS - "Big Dress" EP

Rockabilly-ish stuff with Exene-ish vocals. Mid-tempo, pretty kool shit. I like it, but it didn't make me run screaming through the streets or nothin. I like more edge to my plate of vinyl. All you rockers will dig it tho. (AI)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

TESTORS - "Original Punk Recordings N.Y.C. 76-77" 10"

Here's some authentic proto-punk minimalistic shit from New York circa 1975-1977. TESTORS was formed in 1975 by Sonny Vincent and Gene Sinigallianoa as a three piece unit with both guys singing and playing guitar, and Gregory R. on drums and no bass player. It was a confrontational type of punk rock and resulted in them being arrested and banned from some clubs. It has a DEAD BOYS feel to it and, indeed, some of this record is produced by Cheetah Chrome. The recording techniques were primitive but you get the feel of being at CBGBs way back then! (BR)

(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

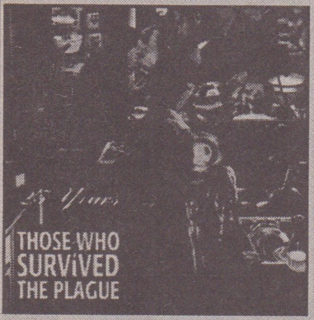
THENCEFORWARD - "From Within" EP

I was expecting some generic mosh metal a la straight-edge, but this is a nice surprise. Though nothing highly original, this record is good with the songs that begin each side being the best, having a strong direction with a sense of urgency and enough speed to keep things interesting. The two songs that close off each side are slower, with a meandering direction, it's not bad, but it certainly hinders the power of the other two songs. (MA)

(Phyte Records, PO Box 14228, Santa Barbara, CA 93107)

MUSIC REVIEWS

THOSE WHO SURVIVED THE PLAGUE - "25 Years" EP


25 Years
THOSE WHO SURVIVED THE PLAGUE

Well, side one is a very tedious mix of peace punk art-rock and modern hardcore. Side two, on the other hand, is a driving, aggressive SOULSIDE-esque jam. This really sounds like two different bands. I almost wish it were, because it has always bothered me when I hear songs by a band that I both dig and hate. You make the call. (BG)

(Sacro Egismo Records, Felberstr 20/12, 1150 Wein, AUSTRIA)

THOSE WHO SURVIVED THE PLAGUE - 'Dad's Done, Mom" 10"

THOSE WHO SURVIVED... play mid-tempo hardcore that has a moody element to it, with male and female vocals. Lyrics are in English with an Austrian accent. Music at times sounds like something JAWBOX may have been doing five years ago. The art/graphics are really well done. (KG)

(Sacro Egoismo Records, Felberstr. 20/12, 1150 Wien, AUSTRIA)

TOE TO TOE - "Southpaw" EP

TOE TO TOE
SOUTHPAW

Hailing from Australia, TOE TO TOE are a fast hardcore band with a tight, metalish style. Their serious critical lyrics are yelled single-note style. While their rougher, more distorted earlier "Fuck Seattle This Is Sydney" EP held your ear with a little crunch and anger, this new release has me wondering when the first song stopped and the last one started. (JH)

(Beer City, PO Box 26035, Milwaukee, WI 53226)

TURBONEGER "I Got Erection/Jeg Will Bli Som Jesus"

Oh! These are bad, bad men! It's hard to avoid an impending woodie when TURBONEGRO sing: "I see a woman that I'd like to beat. Erection. I think of love, I think of blood. Erection. When I set the house on fire. Erection." Whoa! This is evil! "I Got Erection" is like ANTISEEN rummaging through the ruins of some macabre wrestling arena. An excellent followup to last month's monstrous "Stinky Finger" split 10". The "B" side is a fucked-up cover of a 1980 new-wave song by KJOTT. Top drawer harsh punk spoken here. Not for the faint of heart! (BR)

(Hit Me Records, Deichmansgt 17, 0178 Oslo, NORWAY)

UNDINISM/GONKULATOR - split EP

UNDINISM reign as Australia's gods of 'grindinghatecoretardsnuffcheeseperversity' One of the most hated bands from down under come through with 7 songs of complete mayhem. Blinding fast grindcore, with a frantic loose feel, and screeching pissed off vocals. This really rocked me, and I am sure they will offend just about everybody that listens to this. GONKULATOR are actually PSYCHO (MA) in black metal drag. Well, I don't know what they were trying to accomplish but it sounds like shit. Imagine a bunch of preschoolers playing grindcore, with vocals that sound like somebody snoring in the bottom of a trashcan. I am sure it is a joke but I just don't get it. Sorry guys, you should stick with what you know. (RC)

(8 Stevin Dr, Woburn, MA 01801-5366)

URANUS - "Disaster By Design" 2xEP

Full on, manic, ferocious dark hardcore. Waves of distorted sound wash over a seething cauldron of angry demons screaming their throats bloody - yikes! But there is an overall composure and focus to this record that does not blur into a chaotic mess. With the help of thoughtful lyrics and coherent song progression, a sense of sincerity and purpose is brought to the forefront making the crazy attack of this record that much more powerful. Another good band to come out of Canada thanks to the help of "The Great American Steak Religion". (MK)

(The Great American Steak Religion, 5 Arlington Ave., Ottawa, ON, K2P 1C1, CANADA)

VANILLA MUFFINS - "The Spice Of Life" EP

This time out the VANILLA MUFFINS have gone for a gentle fluff-oi with syrupy sweet vocals three part harmonies and, -gasp!, what sounds like acoustic guitar on "Long Long Wrong Way". This is all together a weaker release than the earlier "Sugar Oi" EP on Helen Of Oi. Hopefully, VANILLA MUFFINS next release will have some balls to it. (BR)

(Knockout Records, Postach 10 07 16, 46527 Dinslaken, GERMANY)

VAPIDS - CD

Well, I showed the cover of this CD to five people and asked them what band popped to mind: got four SCREECHING WEASELS and a QUEERS. That's about the proportion of musical input these lads display on this disc. Just plug in yer three piece, spread yer legs just so and sing about how stupid people can be. I really, honestly think there are people out there who would dig this, I'm just not one of them. Oh, I'm feeling pretty stupid right about now. (RW)

(Fish Tank Records, 2473 No. 2 Side Rd, RR #2, Milton, ON, L9T 2X6, CANADA)

VENEREA - "Swollen" CD

More generic BAD RELIGION/NOFX stuff outta Sweden. Competent, but nothing special. Also, the two girls on the cover aren't in the band. (RL)

(Brool Records, Box 3181, 600 03 Norrkoping, SWEDEN)

VILLAINS 99 - "This Is You" EP

This starts out promising with the mid-tempo rocker "This Is You" then flounders with "Raindrops". Sorry guys. It might make the girls swoon but I thought it was boring. Luckily, things pick up again on the B side with one early MUDHONEY-like cut whereas the other has a '77 style/ MISFITS feel. OK, but a better recording would have been nice. (RM)

(PO Box 1389, Laguna, CA 92651)

MUSIC REVIEWS

VOLCANOS - "Deora/Drums Fell Off a Cliff"

So surf music's not the flavor of the month anymore with all those real cool types who keep trying to stay one step ahead of pop trends. I don't give a fuck, I may not bust out my VENTURES records as much as I did years ago living in Hawaii (Tiki shit wasn't very cool then, so go figure), but I happen to think this is a good band. I reviewed one of their records a year or so ago, when they appeared to be nobodies, now look at 'em, on Estrus and stuff, ooooh! If you're not ashamed to dig surf, and you don't intend to change your tune, I sincerely recommend checking out this band, especially now that this record will be everywhere! (RY)

(Estrus, PO Box 2125, Bellingham, WA 98227)

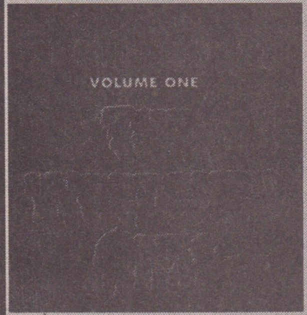
VONOSONOLOPPUS/LETNYI PODNOK - split EP

VONOSONOLOPPUS
35летний Поднок

The beauty of these two Latvian hardcore bands is like the beauty of all international punk—no extreme talent, no big-budget recording, no slick promotion packaging, just people creating their own unique sound and expression. VONOSONOLOPPUS play straight forward creative hardcore that I actually find a hard time pinning a reference to—an amazing feat these days. A combination of DEVO and CROSSED OUT??? Totally amazing. LETNYI PODNOK also have a bizarre new wave feel as they wind through jackhammer thrash. Limited to 500 copies, blue vinyl. (KS)

($6 ppd: Darbouka Records c/o Brahim Frederic, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)

WRETCHED ONES - "Live On A Five" 5"



Punk for punk's sake. Drunken oi. Sounds like a pretty mediocre band, probably a lot of fun. Sloppy, beer burping, scumblast for bad kids, and GG fans. A shitty live recording, guaranteed to give you a hangover. (RY)

(Headache Records, PO Box 204,
Midland Park, NJ 07432)

YAWP! - "The Only God" EP

For a band whose releases have been consistently great, I'm surprised that more people haven't picked up on YAWP!. Combining the rare combination of speed and catchiness, they've always put out quality stuff - hopefully they're enjoying more notoriety in Europe than they are over here. Henk Smit (Kangaroo Records head honcho) was once quoted as saying music should be "Fast, Fast and Fast". Not something I'd argue with, although printing the lyrics to 'Fat Rate' is like shooting yourself in the foot. (TM)

(Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, NETHERLANDS)

YELLOW CAR - "Why Did You Go?" CD EP

These guys are great. A cool Scottish outfit that cranks out classic retro punk. Comparisons to the BUZZCOCKS are accurate yet somehow unfair. Three CD EPs and not a clunker in the bunch. Maybe some vinyl would help these guys catch on with the hipsters. Great stuff that avoids sounding dated. Strongly recommended. (RL)

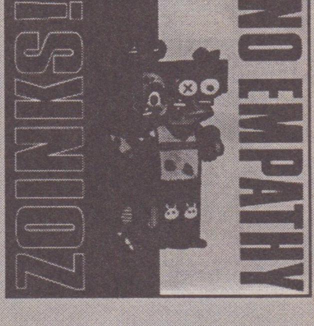
(Gift Of Life, PO Box 132, London W3 8XQ, ENGLAND)

ZOINKS!/THE GAIN - split EP

Two bands I like quite a bit offer two more tuneful punk gems each. Both bands (especially THE GAIN) are getting better and sort of almost come close to doing something new and different with the pop-punk genre. This is a pretty cool record. (PC) P.S. Upon further listens I like this even more (and the ZOINKS! guy sounds more like Billie Joe). Go and get yerself one.

(Rhetoric Records, PO Box 82, Madison, WI 53701)

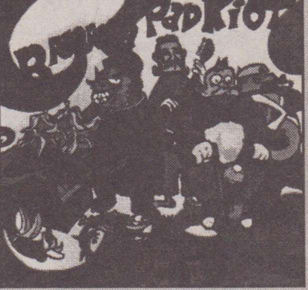
ZOINKS!/NO EMPATHY - split EP



Two songs each on this strange pairing. NO EMPATHY kick ass as usual with two great punk songs somewhere between pop punk and full-on oi. Great sounding production helps them a lot. ZOINKS are a pretty straightforward pop punk band. These songs are sorta missing the raw edge their previous stuff had. Still, you'll like this is you like that Dr Strange kinda thing (even if the drummer for this band is a retarded asshole). (LH)

(Johann's Face Records, PO Box 479-164, Chicago, IL 60647)

V/A - "Achtung Chicago! Drei" LP



In the booklet that comes with this sampler the selection process that Underdog Records used to narrow this record down to eighteen songs from the fifty-eight submitted is detailed and left me wondering about the song that received the least points. I think I might have liked it more than Number One. Some of the bands I liked on here include URBAN DK, VIC VACUME & THE ATTACHMENTS, MY FOOLISH HALO, HERBAL FLESH TEA, PINWHEEL, and NOSTRILSAURUS (I wouldn't have taken a bet I'd like a band with a lame name like that). The bands run the gamut from punk-pop to a little HC-Lite kinda sound. The first two volumes are better. (RW)

(Underdog, 2252 Elston 2nd Fl., Chicago, IL 60614)

MUSIC REVIEWS

V/A - "Banana Pad Riot" EP

הרס ישראל השלמה
BREAKING THE
CULTURAL CURFEW
An Israeli Hardcore-Punk compilation

MR. T EXPERIENCE, VINDICTIVES, YOUNG FRESH FELLOWS, and BORIS THE SPRINKLER are the guilty parties on this latest concept comp of songs from the Banana Splits TV show. The only concept not popular these days is the one where a band writes a good song themselves and puts it out. That'd be rad, huh. (MC)

(Skull Duggery, 77 Scituate Ave, Scituate, MA 02066)

V/A - "Blague" LP

An interesting compilation of bands who run the gamut of "punk" sounds today. The bands are from all over (Italy, the Netherlands, the U.S., England, France...), which naturally lends a rather extreme variety of style and presentation. Standouts are ONE BY ONE and BOOT DOWN THE DOOR. Also features TRIBES OF NEUROT, AOS 3, HYPOCHONDRIACS, INZIRLI and seven others. (KG)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

V/A - "Breaking The Cultural Curfew" EP

Beer City brings to the USA a comp of six Israeli bands involved in fostering a 'down to earth' hardcore scene. The scene is young, so this record isn't very sophisticated or fashionable, but there's a freshness and vitality here that you'll rarely find in any big punk scene city. The standouts here are RAMPAGE and 911 PIGS, with their rough-hewn, energetic, early-eighties hardcore complete with songs about thrashing and skating. The other bands have something to offer too, and this is a good document of an emerging community that will probably go on to do a lot more. (AM)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

V/A - "Continental Exposure" CD

Here's a comp of 7 bands from Ohio, Wisconsin and Canada. The standouts are the MERCURYS, who play grunge in the vein of TAD or MUDHONEY with a hint of the MISFITS. Also worth checking out are the LOSERS, with their distorted garage punk; and the DISFIGURENES, who are pop-punk, sort of like CUB but not as catchy, and would sound great with better production. On the down side, STRONGHOLD are a combination of PEARL JAM, IRON MAIDEN and BAD RELIGION; the HIGH PLAINS DRIFTERS would sound like glam rock with better production; OSWALD'S WALKING CONNECTION are a bad BAD RELIGION clone; and the INFECTED sound a lot like MDC. (AM)

(Hardknocks Records, PO Box 8491, Madison, WI 53708)

V/A - "Dad, Are We Punk Yet?" LP

A strong comp if you're into the pop punk thing. Strong tunes by the wonderful WALKER, WINEPRESS, MUSHUGANAS, and more from the Chicago area. A sorta new label that cranks out my kinda stuff. A good sound without the excess slickness of much of today's pop punk stuff. (RL)

(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

V/A - "Dear Mister Shanks" EP

This comp contains tracks from 4 bands: THE 4-SQUARES, FINWAY FISH CAMP, THE HITMEN and THE PARKER BROTHERS. It's a pretty righteous collection, with FINWAY FISH CAMP winning my vote for the fastest music and baddest name. I really dug THE HITMEN, too. But it's all good, baby! Fast, loud... (AI)

(Quincy Shanks, 525 Wing Lane, St. Charles, IL 60174)

V/A - "Destroy Television: Best Of: Volume One" video

MRR's own George Tabb has been doing a public access show in New York City for about six years now. This video compiles the 'best of' band footage, interviews, and silly skits. A wide variety of bands are shown, including SFA, SEA MONKEYS, DEAD BOYS, CHIMPANZEES, BUGOUT SOCIETY, SISSY, and the RADICTS. Most of the footage of the bands are live performances, mixed in with homemade videos. The picture quality is alright, but kill the slow motion button on the editing board! The sketches range from dumb to silly. The silent film "Those Wacky Skinheads" was really funny. Overall, this video was decent, but nothing outstanding. But I would definitely choose watching any punk band anytime over most of the crap that I have seen on public access TV. (RC)

(Go Kart, PO Box 20, Prince St. Stn, New York, NY 10012)

V/A - "The Golden Greats Of Ikbal" CD

This is a very cool retrospective of Ikbal, an ancient Finnish DIY label run by TERVEET KADET's singer, Läjä. Three featured bands: AKJM, an electronic noise band of the sort I despise—ambient artsy fartsy crap who are made interesting to me for no other reason then the fact this was Finland circa 1979. TERVEET KADET ("Healthy Hands" in English), who in their time I maintain put out what is still some of the finest European thrash. The TK songs featured are off their Ikbal EPs from '80. (damn they rocked). And lastly, BILLY BOYS with two "difficult" numbers which are lost on me. Worth finding for the TERVEET KADET stuff especially. (LD)

(Bad Vugum, Box 362, 90101 Oulu, FINLAND)

V/A - "Invasion Of The Indie Snatchers" CD

I was laughing at and showing my friends this CD for days, because of its hilariously clever concept and layout. John Yates once again proves himself as the king of provocative graphics and ideas. The bands all hold the common theme of staying independent in the face of mass media band baiting. Like most Allied comps, the style of music changes nearly every song, and I can't say that I loved all the music, but the majority is strong and impassioned. HOT WATER MUSIC, CARS GET CRUSHED, and DILLENGER 4 really stood out. STRAWMAN (RIP), and ABSOLUTE ZERO contributed good songs, too. Plus 18 more. Support this label, dammit! (BG)

(Allied Recordings, PO Box 460683, San Francisco, CA 94146-0683)

V/A - "No Fate" CD

Comps have become the unknown pills in the medicine cabinet - there's a lot of them, and you can never be sure what they're going to do to you. Luckily for me, this one was remarkably good - seems reasonable that with so many mediocre comps the good ones would catch my ear immediately. 42 bands from all over - too many to list. Better known outfits include: TOAST, MASSKONTROLL, GAIA, FAT DAY, NAKED AGGRESSION, FINAL CONFLICT, TIMES SQUARE PREACHERS, SLIGHT SLAPPERS. (TM)

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo, 164, JAPAN)

MUSIC REVIEWS

V/A - "Minimum Rockerol" EP

MINIMUM ROCKEROL
PRESENTA!
NO NO
ARGHH!

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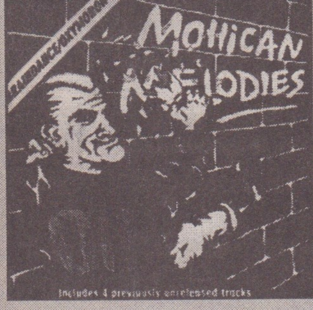
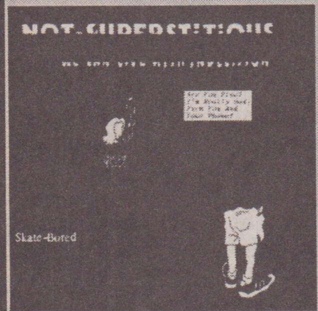
($6 ppd (comes with zine): Tralla Records, Ap. Co: 37.119, 08080 Barcelona, SPAIN)

V/A - "Mohican Melodies" EP



I threw this on not expecting much from BRAINDANCE (I haven't been too impressed with any of their previous releases). Well, their songs on this release knocked my socks off. They provide two killer oi tunes that had me rocking as well as laughing. On the flip side, OXYMORON continue to pump out their killer style of oi/pogo punk and the two cuts they provide are so catchy and hook laden it's hard to believe. Buy this now or you'll be kicking yourself a year from now. (RM)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

V/A - "Not-Superstitious" EP



Another great collection of Japanese pop punk and melodic hardcore bands on one of the only labels there still doing vinyl 7"s. Side A is more of the hardcore side with SNATCHER who do a great melodic song something like SNUFF meats the early DOUGHBOYS. SKATE-BORED contribute two ripping tracks along the lines of classic mid-'80s hardcore, West Coast style. Hard and fast, but with a sense of hooks and melody. Side two starts with NAVEL and my favorite song on the record. Upbeat and melodic, it epitomizes how Japanese bands can take an American idea and improve on it... Last is JUST ONE DAY... Close your eyes and you'll be hearing "Subject To Change" era FAITH. Kicks ass. (LH)
(Snuffy Smiles, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

V/A - "Punk Uprisings" CD

A comp for the SoCal TV show with mostly name bands like QUEERS, VANDALS, and WESTON to name a few. 25 bands doing some decent stuff although not all of this (if any) is exclusive. Still, a good sampling for the pop punkers on a budget. (RL)
(Lookout, PO Box 11374, Berkeley, CA 94712)

V/A - "Quality Punk Rock" CD

This is a compilation covering the Swedish pop punk scene, coupled with a few bands from the states. All of the songs sound so similar, I swear you could convince somebody that there is only one band playing the whole time. Hook ridden, pop punk, with sung vocals that in my opinion are all disposable. I guess it just isn't my thing. Bands like the SATANIC SURFERS, BOLLWEEVILS, SCARECROW, LOOSEGOATS, and PRIDEBOWL are actually not bad. It just doesn't give me that swift kick in the ass that turns my head when I listen to music. I will have to point out that there is one totally misplaced track on this comp, by the band SARCOBLASTER. This is a raging cut that plows over all of the others. Heavy and hateful, just how I like it. (RC)
(Bad Taste Records, Box 41, 221 00 Lund, SWEDEN)

V/A - "Sasquatch" CD

A long time ago, a double 7" came out featuring NO MEANS NO, NUISANCE, CRINGER, MORAL CRUX and a bunch of other bands. This record just came out as a CD and from all I can tell, without band permission (certainly not CRINGER's). Does that make this a bootleg? (LH)
(Kirbdog Records, PO Box 286, Santa Rosa, CA 95401)

V/A - "Women's Liberation" 2xLP

A straight boot of the CD of the same name that came out on Selfish Records (Japan) back in 1991. This actually came out a while ago, but it's taken a bit for us to track down a copy. Four bands are featured - WORMCAST, GAIA, GUSH, and PISS. As I said back then - some of the most ferocious hardcore I've heard - the twist here being that the bands are all female. It's definitely worth tracking down - with the troubles we had getting a copy, and the fact it's numbered of 1000, good luck. It's unfortunate the graphics/layout are so shitty - you don't listen to them either way, but there's no reason to hack it, which is what was done. (TM)
(bootleg, no address)

V/A - "You Can Set The Dove Free..." LP

Here you have a boot of four impossible to find records from Japan compiled on one LP for your listening pleasure. All of the music is from 1984-86. This has THE SEXUAL, SO WHAT, JYUDEN SOUCHI, and CROW. Do I even have to tell you how good this is? Do I have to tell you that you'll probably will never find this record? OK, I will. A fast, distorted, hardcore sound that has become indigenous to Japan. No slow bits or metal here. SO WHAT reminded me of GISM, especially the vocal style, and the bass player has one of the most amazing mohawks I have ever seen. 4 huge fins that would put Wattie to shame. But the standout was CROW. Furious thrash with driving guitars, that just rocked me to no end. This included no information except copies of the cover art from the original records.
(no address)

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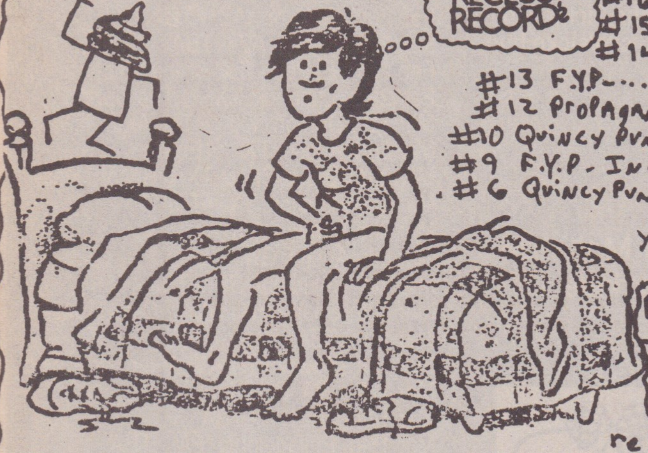

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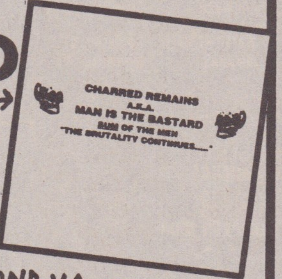
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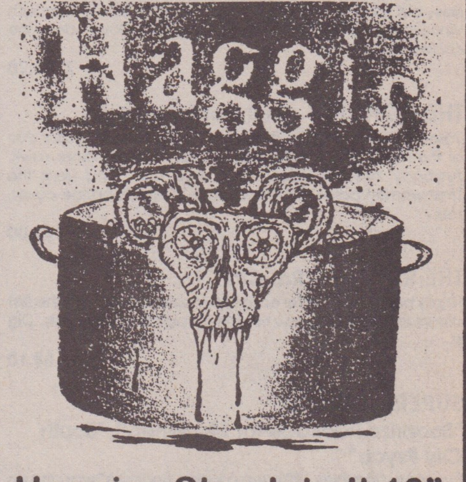

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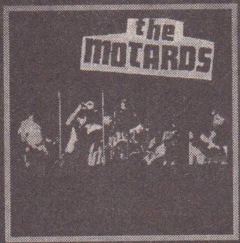

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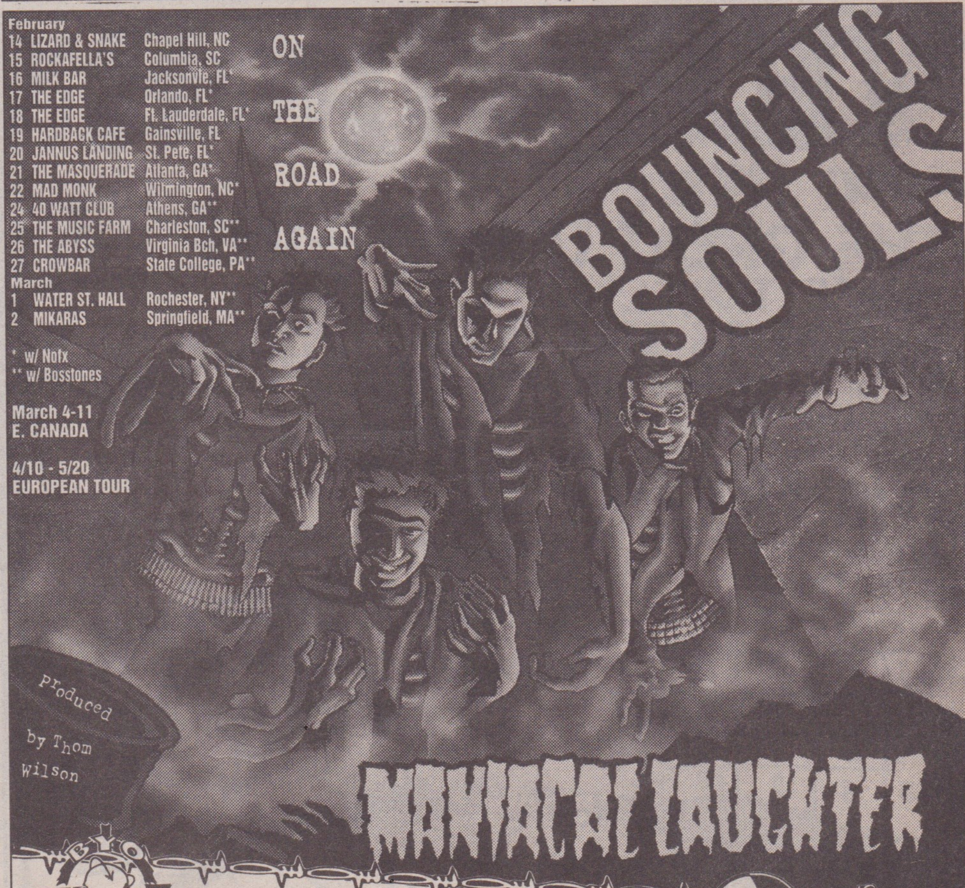

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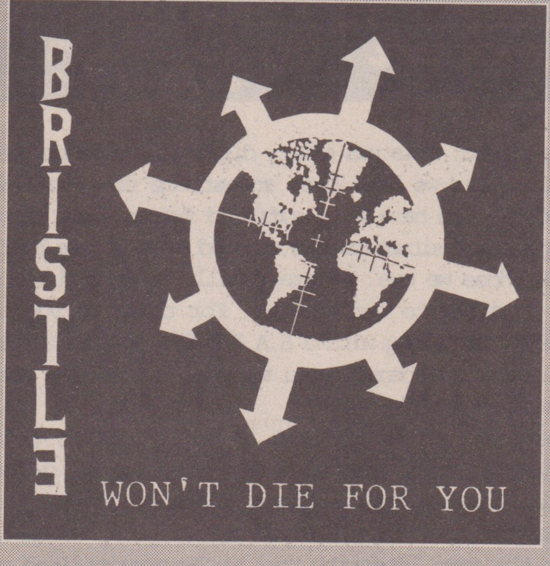

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PLEASE BE PATIENT!!! We are going to do our best to pay everyone, but it will take time. (At least a year.) If you wish to forego the money we owe you, please let us know. Will will accept any donations, since we need all the money we can get. Paying everyone back is our first priority. We would like like to leave Blacklist with the same integrity that we have maintained over the past seven years. If you wish to contact us, our address and fax number will be valid for the next few months. Our phone will have a forewarding number after it has been disconnected.

We sincerely thank everyone who has supported us over the years. Blacklist has meant a lot to all of us.

Sincerely,
The Blacklist Crew -
Brian Edge, Brian Of, Chuck Fucko, Claudine, Floyd Cuddlecore, Kate, Leah, Lisa Camisa, Mikel, Rob, Sarah, and Thaddeus

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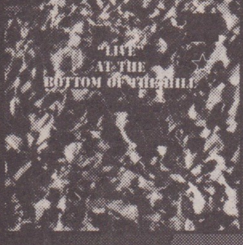

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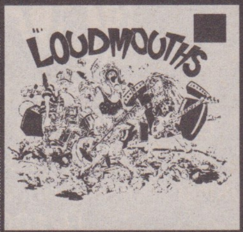

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Mar 1st: All You Can Eat, Muscle Bitches (canada), Sharon Tate, Yanky Wuss (OR)
Mar 2nd: A Minor Forest, Torches to Rome, Instant Girl, The Leadfoot Broadcast, Blue

Mar 8: Poor Impulse Control, Curbside, SPS (Czech Republic!)
Mar 9: Calm, Uranium 9 Volt, others TBA

Mar 15: Blackfork, El Dopa, Apeface
Mar 16: TBA, should be great

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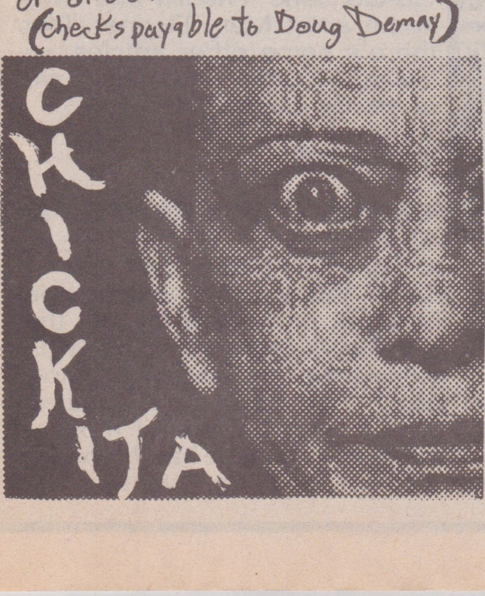

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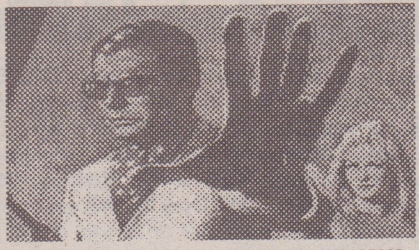

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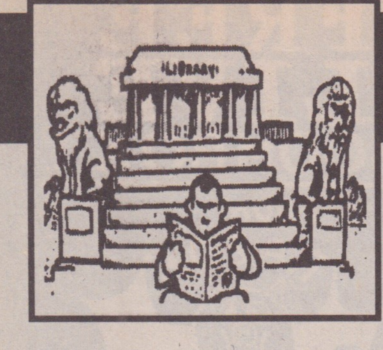

BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SC) Slaugh C, (JB) Jodi B Feldman, (MD) Mikel Delgado (the reviewer formerly known as Missy Lavellee), (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

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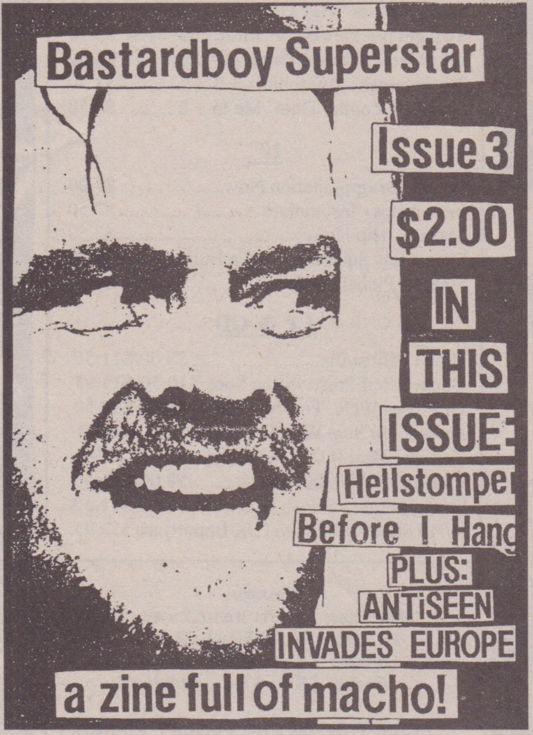
Tony Abbruzzese / Via A. Sansovino 95/D / 10151 Torino / Italy

BAMBOO GIRL #3 / $2.00 (ppd???)
7 x 8 1/2 - copied - 68 pgs
A *really* cool and informative zine packed to the gills with the happenings in Serena's world. As you can tell, there's alot on being Asian and female, with most of the focus on Filipinas. Not to say that it's got tunnel vision, because it doesn't: There are interviews - Red Aunts, Echobelly, Ultra Vulva, and Vitapup; reviews - zines and music; articles and vocabulary lists! Very swell. (KQ)
PO Box 2828 / New York, NY 10185-2828

BASTARDBOY SUPERSTAR #3 / $2.00 ppd
8 1/2 x 11 - copied - 26 pgs
Straight up scum punk. Interviews with Hellstomper, Before I Hang, a Antiseen tour diary and reviews and whatnot. Surprised the editor bothered to send it in - after capping on MRR's 'stance' on things like homophobia. This definitely isn't my scene, and with the sheer volume of moronic shit involved here, I'm not too upset about that. (TM)
PO Box 353 / Bassfield, MS 39421



BEN IS DEAD #26 / $5 ppd
8 1/2 x 11 - electrobright - 154 pgs
This is #2 in a 3 part "retro hell" series. I was initially horrified at being subjected to more '70s retro schmaltz, but this rules, especially if you grew up in the U.S. in that time. The BID folks say that it's an attempt at a collective purging of this retro garbage. There's an A-L of pop culture, and I'm the perfect age for this, 'cos it dredges up many of my preadolescent pop culture memories, like Suzie Chapstick, Encyclopedia Brown, etc. The amount of work that goes into this is admirable. They throw in interviews with Weird Al Yankovic and Darby's dad, stuff on squatting in Hollywood and terrific record reviews, where one of the criteria they use is whether it's good make out music. It's "punkness" might be questionable, with major label and Converse ads, but I got a tremendous kick out of it. (MJ)
PO Box 3166 / Hollywood, CA 90028

BESMIRCHED #3 / $1.00 + 3 stamps
5 1/2 x 8 1/2 - coped - 64 pgs
Man, this is flat out rad. It looks great, with an awesome layout, cool cartoons and art throughout and great writing. High points of this issue are interviews with ex-Go-Go Jane Wiedlin and awesome artist Mary Fleener. Plus there's some other articles, reviews of zines and music and more. Go buy this. (CS)
Megan / Box 2961 / Vista, CA 92085-2961

CATCH OUR BREATH #2 / $3.00 ppd
8 1/2 x 11 - copied - 44 pgs
Damn, this is a good looking zine. Total cut and paste layouts that give the zine a personal touch that computers cannot give, more proof that computers generate generic sterile layouts, most of the time. This issue has interviews with Failure Face, Weston, Red

#40, and Split Lip, along with articles on Mumia Abu-Jamal, the New Party, a news section that focuses on the government, a personal account of spending time in jail, opinions, reviews and more. Check this one out. (MA)
Scott Keene / 405 Brooker Rd. / Brandon, FL 33511

CENSOR THIS #4 / $2 ppd
8 1/2 x 11 - copied - 62 pgs
The premise of this zine is that they don't "censor" anything - that is, they seem to publish everything they receive and don't edit any of it. As you could conclude, this means that a large portion of the contents are total shit. I mean, there isn't anything wrong with quality control, folks. This is supposed to be the "crime" issue, but there's not much crime to be found within - about 9 pages of commentary on being in jail, cops, photos of murderers, etc. There's interviews with the Adolescents, TVTV$, and porn star J.R. Carrington. The worst of the absolute worst, however, is the "poetry" section, and the dreadful pseudo-porn fiction writing that was pathetic. Not only could the respective authors not spell or write for shit, but it all read like a letter Penthouse Forum would receive and immediately throw in the garbage. Oh well, I guess that's freedom of speech for ya. (MD)
PO Box 5551 / Pasadena, CA 91117-0551

COMMODITY #4 / $3.00 ppd
8 1/2 x 11 - offset - 56 pgs
What can you say about this zine that hasn't already been said? The content is always interesting, even if the music covered is something you're not into, the layouts are the slickest around, there's no other zine like this one. The only thing that can be improved here is the spell checking. This issue has Unwound, Samuel, a crossword, opinions, some Iron Maiden worship (Hey, if you're going to praise metal bands, then bask in the glory of Black Sabbath with Ozzy! The all time best!), comic strips of political nature and more. One question though, what became of the No Use For A Name interview that was listed in the table of contents? (MA)
Tony Leone / 7 Kenney St. #3 / Jamaica Plain, MA 02130

CRASH POSITION #9 / $1 and 1 stamp
5 1/2 x 8 1/2 - copied - 26 pgs
Lifetime and Backlash interviews are pretty entertaining. Sort of amusing "Scene Guide". Lots of record reviews. Short rants on sXe drop-outs, mainstream moshing, and stuff. Sort of light on content, so I guess how much you'd enjoy it would depend on how interested you are in the bands. (JP)
Spliedt / 56 Handy St / New Brunswick, NJ 08903

BESMIRCHED

DOGPRINT #5 / $2.50 ppd
8 1/2 x 11 - newsprint - 56 pgs
Here's a zine that is constantly improving, and every issue is a noticeable progression from the last. Now in newsprint, cleaner layouts, more pages and more photos. Without a doubt impressive visually, but the content is equally interesting, with a lot of heart put in, from a few opinions, to the interviews and even in the reviews. This issue has a summer travel story, interviews with Half Man, Backlash, Shades Apart, Three Mile Pilot, Standpoint, and Break Even Point, along with an obituary to Jessica, the editor's dog. (MA)
PO Box 84 / Suffern, NY 10901

DWGSHT ZINE #5 / $1 ppd
8 1/2 x 11 - newsprint - 32 pgs
This time Dwgsht offers you a tribute to New York hardcore, with an interview with Cause For Alarm and Warzone. You get a big variety this time out with columns, comics, a story about volunteering, a strange McDonald's article and record reviews. This issue is one of the best ones so far. (JX)
PO Box 2819 / Champaign, IL 61825

ENNOBLED MIND #7 / $1 plus 2 stamps ppd
8 1/2 x 11 - copied - 28 1/2 pgs
Thoughts from a snowboarding straight edge kid as he drifts from vacation to college, from Oregon to New York. Pseudo-intellectual in places but interesting and touching in others. Some of the personal writing is kinda cheesy, but some of the layouts are pretty good. I especially liked the pieces by Adam Sullivan. Maybe he should do a zine. (AM)
Jered / 387 Fairwood Circle / Rochester, NY 14623

FILTH #20 / $1??
11 x 17 - newsprint - 20 pgs
Filth is one of those local free papers that make good bathroom reading - lots of local ads, some short articles and humorous items to keep you interested for a few minutes. This one features writing on the holidays, the Super bowl, and an interview with Paul Mavrides (an underground author, cartoonist, etc.). There's some not-so-great comics, and a great piece on the coolest pilgrimages. It's free here, but I'd send them some money if you want one. (MD)
PO Box 104 / 2336 Market St./ San Francisco, CA 94114

FIZZ #5 / $3.95 ppd
8 1/2 x 11 - printed - 124 pgs
With a UPC code, major label ads, a full-on masthead, and interviews with Steel Pole Bathtub, Hi-Fives, The Muffs and similar bands, this is a little too mainstream for me, but I have to admit that as a DIY effort (which this is), it's pretty impressive that one person (basically) can produce such a slick mag. Anyway, it's all done with a good sense of humor and well written, and I think "indie-rock" fans will go ga-ga over it. The label listing (with addresses) is pretty cool, as is some of the other stuff, but it ain't for me. (CS)
1509 Queene Anne Ave N. #276 / Seattle, WA 98109

INNER MUSCLE #4 / 4 stamps by mail (US)
8 1/2 x 11 - newsprint - 48 pgs
Anything with AC/DC on the cover is good by me. Sure I wouldn't find many people around here to agree by that one. Great read - sticking by the standard zine fare - albeit well done. Great Diesel Queens interview - definitely captures their uh... spirit. Interviews also with Teengenerate, Chrome Cranks, some locals, editorials, fiction etc. They definitely need to invest in spell checker, and it wouldn't hurt for them to think about putting space between things. (TM)
PO Box 8681 / Missoula, MT 59807-8681

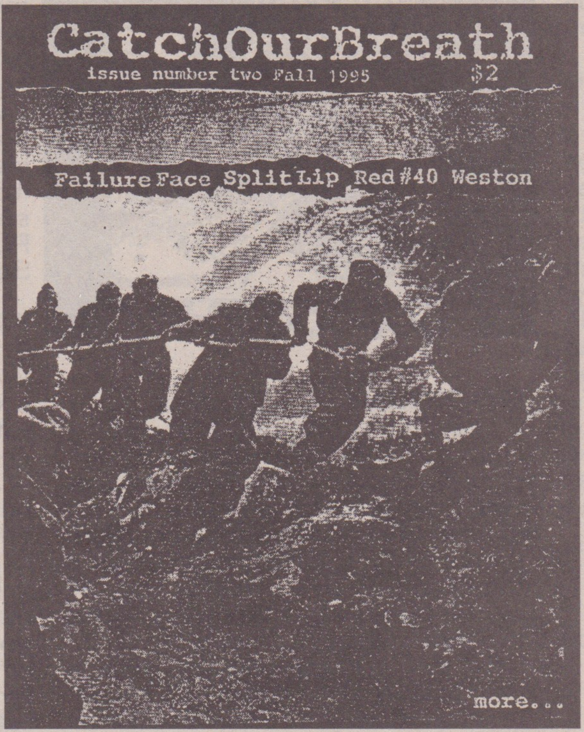
INSIDE OUT #13 / $2.00 ppd
8 12 x 11 - copied - 16 pgs
From what it says in the introduction, this was once called Zoom, but along with the name change, the focus is also going to be aimed more towards hardcore and all things related to it. What's different about this zine compared to many others, is the editor is 'straight-edge', but chooses not to fall into the 'SXE only' rut. The musical side is more thrashy and grindy, certainly no complaints here, with interviews from Spazz, Drop Dead, and Monster X, rounded off with opinions, reviews, and photos of graffiti. It's good to see people doing what they want and. not fitting the stereotypes. (MA)
Finn McKenty / 418 Avenue H / Snohomish, WA 98290

LETTERBOMB #1 / $1 plus stamps
5 1/2 x 8 1/2 - copied - 32 pgs
I liked this zine. It has an article about propaganda, some strange letters written to Jesse Helms, Nashville scene stuff and how to build your own printing press. I also really liked the graphics, social subversion type stuff, a la John Yates. The one thing that bugged me was the "I'm a geek" intro thing; You may want to think that makes you different, but the fact is 90% of the scene is just like you. (GF)
210 Lewisburg Ave. / Franklin, TN 37064

LIMOZINE #3 / 75¢ ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Well shoot.With an intro like, 'Once again drunken tales of me,' I was prepared to really be bored with this one, but I kinda, sorta liked it. Stories about being drunk and lost in cities all over this country. It's got that entirely-by-hand layout, too. (KQ)
401 1/2 S. Johnson / Little Rock, AR 72205

MINIMUM ROCKEROL #4 / $6.00 ppd
8 1/2 x 6 - printed - 60 pgs - Spanish
This issue comes with an EP including the bands The Violentos and Lucky Seven.There is an in depth interview with Negu Gorriak one of Spain's most well known bands. Other interviews include Blitz Babies, 3 De Bastos and Hasta El Kulo. There are lots of comics and plenty of reviews. (HH)
Garrotada Sonica Dist. / Apdo. 82 La Roca Del Valles / 08430 Barcelona / Spain

MUTANT RENEGADE ZINE #6 / $1 ppd or trade
8 1/2 x 11 - printed - 40 pgs
This is the animal rights issue, featuring two longish interviews - a PETA co-founder and a local (Dayton, OH) activist - and a bunch of reprinted articles and factoids, some newer to me than others. Also reviews, their distro catalog, and more. Small but readable type, hardly any ads. Recommended for the AR stuff, the rest of it didn't excite me much. (JM)
PO Box 3445 / Dayton, OH 45401


CatchOurBreath
issue number two Fall 1995
$2
Failure Face Split Lip Red #40 Weston
more...

NEATO #4 / $1 + 2 stamps
7 x 8 1/2 - printed - 30 pgs
Have you ever read a zine so cool you want to find the people who make it, kill them and eat their brains to gain their zine making powers? That's this. Incredible cartoony comic art, mass funny WWF and action figure references, a choose your own adventure thing, pipe cleaner dolls, a rube-goldberg style cartoon, a mods vs rockers theme (actually the zine looks like a split mod/rocker zine), cool stuff about toast, motorhead finger puppets, a sticker, match the covers to the original artist contest, awesome broken leg thing that anyone who has ever had one must see and a ton more. Order this right now. This is the best zine I have seen in a super long time. Why haven't you ordered it yet? (CS)
Broose n Dug / 292 Shenandoah Blvd / Barberton, OH 44203

OI-PUNK #5 / **AH LOST TACO** # 1 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Oi-Punk = Messy messy messy, a la the "good old days,this has good writing, interesting content, interviews with the McRackins, 30 Foot Fall, a Chicago scene report and more. Taco = funny personal story, tour diary and lots of handwritten pages. Overall it's worth a look. (CS)
OP / Box 770896 / Eagle River, AK 99577

PANTS THAT DON'T FIT #8 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 46 pgs
Named after big pants, but not a skater zine. This is one earnest personal zine. The editor professes his beliefs on sexuality and images, along with an interview with a postal worker, basic tenants' rights, book, record, and zine reviews, and more. Also comes with a comp. tape consisting of 9 bands, including Hickey and Kitty Cat Spy Club, that the editor recorded with a 4 track. The tape is pretty rough going, but his DIY attitude is cool. (MJ)
PO Box 720716 / San Jose, CA 95172

RATIONAL INQUIRER #5 / $2 ppd
8 1/2 X 11 - printed - 98 pgs
This new issue of Rational Inquirer has an attractive photo of Jeff Clayton on the cover, his face smeared with what appears to be Hershey's chocolate syrup, above the header "The King of Rock and Roll?" Interviews with Sloppy Seconds, Lunachicks, Meatmen, Battalion of Saints, and lots of other manly men with bulging forearms and tattoos. Sports a nice clean layout, some scene reports, some letters to the editor, some editorializing, lots of reviews, the usual content one has come to expect - it almost looks like MRR at times, and that's not a comparison I'd make lightly. (JR)
2050 W. 56th St. Ste. 32-221 / Hialeah, FL 33016

RATIONAL MINORITY #4 / $2 ppd
8 1/2 x 11 - copied - 38 pgs
This issue is actually a split with Fat Chance zine. It has interviews with the Riverdales, Bristles, Tilt, Teen Idols, Rice, and the Smears. Reviews, ads, etc. There is noth-

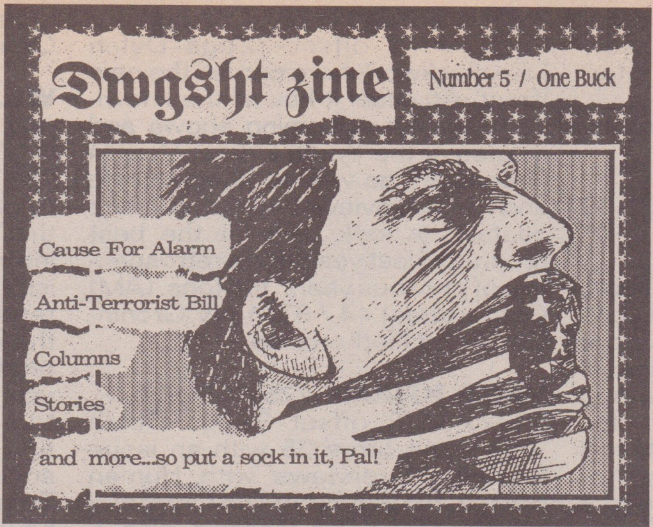
ing wrong with this zine, but nothing of particular interest to me. Not much depth going on. (GF)
PO Box 274 / Ooltewah, TN 37363

SHANGHAI SURPRISE
#3 / 1 stamp or trade
5 1/2 x 8 1/2 - copied - 24 pgs
This whole zine is basically a Greyhound story covering a trip from PA to CA and back again. It's pretty short and a quick read, and as road stories go it's pretty good. Basic typewritten layout, a few photos, and a page or two of hometown blues finish this off. For what it is, it's definitely worth getting, and who can argue with that price? (AM)
Tony Visalli / PO Box 572 / Sacramento, CA 95812-0572

SPINSTERWITCH #4 / **ALIEN** #8 4 stamps
5 1/2 x 8 1/2 - copied - 84 pgs
Actually, this is a triple pack. Two zines and a copy of Subway Sissy's mail order catalog. Rather than two separate zines, the two editors work together on one super issue that's a thorough and interesting read all the way through. Mostly "trial by fire" politics (how the writers personally got fucked with by various levels of society) all within a less defined political dialog. Interesting and the price is right. (LH)
Witknee / 17337 Tramonto #306 / Pacific Palisades, CA 90272

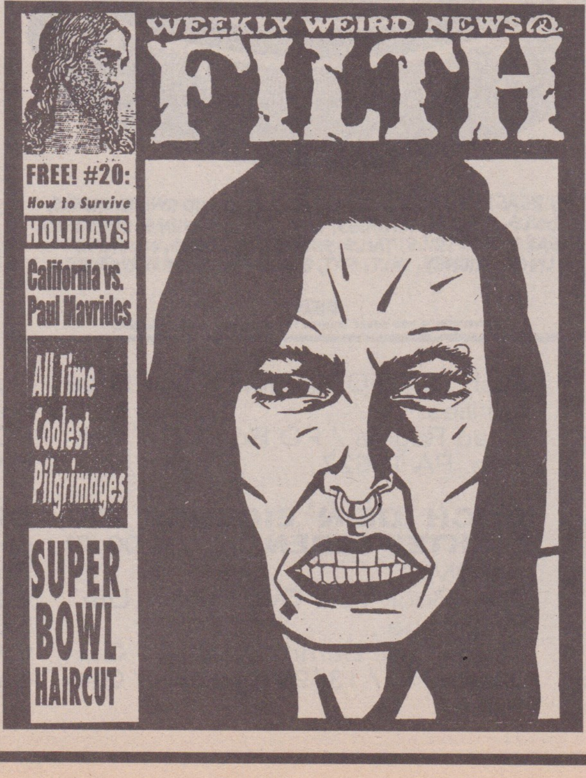
STREAMLINE #3 / $1.00 or 3 stamps
4 x 5 - copied - 60 pgs
A very introspective zine, almost like finding someone's diary. I think that I would like Ian if I ever met him. Plus an interview with the Swing Kids and some reviews. (JW)
Ian / 3312 16th Ave. S. / Minneapolis, MN 55407

STY ZINE #22 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 88 pgs
Icki does it again. Another one with vignettes of his life, photos, stories, a travel log, and more. There's an interview with David 'Fuck Small Records' Hayes that is short and informative, comics, and just very few ads. Yay. (KQ)
PO Box 2192 / Bloomington, IN 47402-2192



10 THINGS JESUS WANTS YOU TO KNOW #12 / $2.00 ppd
8 1/2 x 11 - offset - 60 pgs
A good looking zine with lots of well done features. The slick cover and clean layout give it an almost professional look, until you open it and realize that they left three pages blank. Anyway, it's still a very good piece of work, with a strong local scene section and a great fashion advice column. Lots of reviews, classified ads, and interviews with Neurosis, DOA, The Lunachicks, The Drags, The VSS and The Vandals. (JW)
1407 NE 45th St. #17 / Seattle, WA 98205

THE ASSASSIN AND THE WHINER #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 22 pgs



Another mini-comic worth my recommendation. This one is a collaboration between two women who base their stuff on everyday personal experiences, minor failure, heartache and stuff like that. It's all rendered in a simple, stark artistic style that makes it all the more affecting and believable. A good, kind of low-key mini comic made with plenty of care and personality. (JR)
PO Box 481051 / Los Angeles, CA 90048

THE SURPRISE / $2 ppd
8 1/2 x 11 - copied - 22 pgs
This here is a twisted little comic full of reptile women, huge tongued chipmunks, inbred locals and experiments gone bad. It's pretty well drawn, kinda like Jim Woodring meets Roy Tompkins. (SC)
Dominic Ciancibelli / 533 Harvard Ave. E #205 / Seattle, WA 98102

TRUST #55 / $4.00 ppd
11 1/2 - printed - 68 pgs - German
There are interviews with Jugheads Revenge, The Ex, Wizo, Splitter, Rhythm Activism, Lee Hillis plus other bands. There are also plenty of record reviews and ads for new releases. Finally if your traveling to Germany you won't find a better guide to upcoming gigs nationwide than in this zine. (HH)
Salzmannstr. 53 / 86163 Augsburg / Germany

TURNING THE TIDE vol. 8 #4 / $15 for 4 issues
8 1/2 x 11 - printed - 53 pgs
Anti-racist newsletter with pieces on police brutality in So. Cal and NYC, prison crackdowns nationwide, what anti-abortion/pro-theocracy fuckheads are up to, an overview of Euro-American land theft (by a 14 year old LA student), and a lot more. Thick and informative, well worth your time. (JM)
People Against Racist Terror / PO Box 1990 / Burbank, CA 91507

UNDER THE VOLCANO
#29 / $2 ppd?
8 1/2 x 11 - offset - 60 pgs
Another well done issued by one of the better East Coast publications (and that's saying something). Well done interviews and good writing make this always worth reading. Cur-

rent issue features Garden Variety, Voodoo Glow Skulls, the second part of the Riverdales interview and loads more. (LH)
PO Box 236 / Nexconset, NY 11767

UNDERDOG ZINE #14/$1.00 ppd
11 x 1/2 - printed - 40 pgs
Call it the Mohawk issue. Yeah, there's an in depth historical analysis of the mohawk hairdo. From Hector of Troy to Lars of Rancid you'll learnt the value of wearing your hair in spikes. Other articles include the fight between Biffy and Sissy, an interview with C.S. Productions, plus stuff on Chicago's most infamous madams. Damn funny zine if ya ask me. Good reading! (HH)
2252 N. Elston Ave. 2nd Fl. / Chicago, IL 60614

VERA KRANT #24 / $3 ppd
5 1/2 x 8 1/2 - offset - 32 pgs - Dutch
Like clockwork here comes the new Krant. As usual it has all the knowledge on the upcoming shows and movies at the Youth Center Vera in Groningen, as well as show, movie and record reviews. Also, this issue contains a look back at the best records of last year, and a retrospective of previous years' top tens. (AM)
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VERA KRANT #25 / $3 ppd
5 1/2 x 8 1/2 - offset - 32 pgs - Dutch
Vera krant turns 25 with an issue featuring interviews with Human Beings, Rocket From The Crypt and Mad Dog Loose. There's also a reader's poll on top bands and music from last year, along with show reviews and record reviews. This issue, like the past 24, will rock your socks off. (JX)
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

WILD HONEY PIE #10 / $2 ppd
8 1/2 x 11 - copied - 48 pgs
Old (1994) interview with Mark Robinson (Teen Beat, Unrest, etc.) that's still pretty interesting, long interview with the Pie Tasters that isn't as interesting, and short interview with Larry Livermore that the editor used as the basis of a tenth grade research paper. Oh, yeah, a Wynona Riders interview, too. Then there's self-help abortion tips, lots of short, personal/societal "rants", a page on why Trent Reznor sucks, two pages on how cool Chris Elliot is, journalish stories, and stuff. Darn good all around. (JP)
Kristy / 922 NE 17 Street / Cape Coral, FL 33909

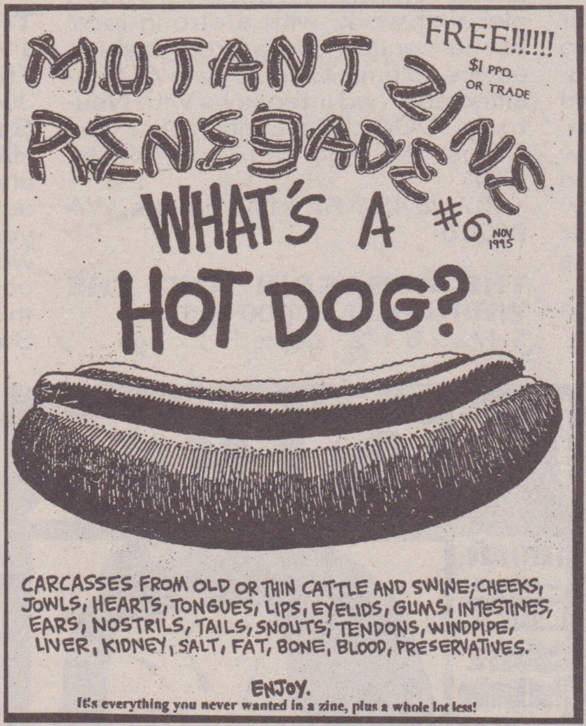
MORE LISTINGS

ABSOLUTELY ZIPPO #24 / $1.00 ppd
These seem to be sporadic these days. This issue has a few words on how things have changed around the Bay Area, a little depressing, though true, but still optimistic, a poem, and a story from Ian Migraine.
PO Box 4985 / Berkeley, CA 94704

AMERIKA: ON TRIAL #1 / 60c or trade
Photo zine with Aus Rotten, The Pist, Dead And Gone, Drop Dead and more.
Karolyn / Box 2536 / 206 Main St / Northfield, MA 01360

ANTI-SYSTEM #1 / $2 and a stamp
Political punk zine from a drug free anarchist perspective. With Naked Aggression, Good Riddance, Quincy Punx and Positive Force DC.
568 King St #A / Charleston, SC 29403

ASSHOLE WEEKLY #2 / #237 / 2 stamps each
Issue two is a comic poking fun at Jesus, and issue #237 is a Misfits lyrics only issue.
1675 East Main St. #144 / Kent, OH 44240


FREE!!!!!!
MUTANT RENEGADE ZINE
$1 PPD. OR TRADE
#6 NOV 1995
WHAT'S A HOT DOG?
CARCASSES FROM OLD OR THIN CATTLE AND SWINE; CHEEKS, JOWLS, HEARTS, TONGUES, LIPS, EYELIDS, GUMS, INTESTINES, EARS, NOSTRILS, TAILS, SNOUTS, TENDONS, WINDPIPE, LIVER, KIDNEY, SALT, FAT, BONE, BLOOD, PRESERVATIVES.
ENJOY.
It's everything you never wanted in a zine, plus a whole lot less!

BREAK FREE #4 / $3 ppd
Straight Edge zine with free Backlash 7". Covers atypical SE fare such as UFO abduction and large families.
Chad Rugola / PO Box 121 / Lehman, PA 18627

BUCH DEIN EIGENES BEFICKTES LEBEN #2 / $4.00 (?) / 5 DM.
The "Book Your Own Fuckin' Life" for Europe.
Martin 'The Bernd' Schmeil / Gorgasring 47 / 13599 Spandau / Germany

CHAOS COMIX #29/$1.00 or trade
As far as I know, this is the only total punk rock in existence today. It's actually pretty funny. Check it out.
#2 - 324 Gloucester St. / Ottawa, ON. / K1R 5E6 / Canada

CHUMPIRE #61 / 1 stamp
A one-pager from PA. I like this kind of thing. This one's pretty good as they go. Includes a trip to Florida.
PO Box 680 / Conneaut Lake, PA 16316-0680

CLONES #6 / $2.00 ppd
Many opinions, adresses to New England punk zines, horror movies and t.v. (more please!), reviews, dreams, etc.
Marc / 147 Main Street #2 / Keene, OH 03431

DEAF BY PUNK #12/$2.00 ppd
Uutus, Mab, a Polish scene report, reviews, etc.
PO Box 83 / 00501 Helsinki / Finland

DEFINITE CHOICE #2 / $3.00 ppd
Rhythm Collision, This Side Up, White Frogs, Schleprock, Abuso Sonoro, reviews, etc.
CX. Postal 2003 / 11060 - 301- Santos - SP / Brasil

DESTROY BABYLON #2 / $3.00 ppd
A new Hardline magazine with Earth Crisis, Captive Nation Rising, vegan weight lifting (yes, you read it right), reactionary politics, reviews, etc. I hope this zine was reprinted on recycled paper and soy ink, but I doubt it.
Cincinatti Hardline / PO Box 40941 / Cincinnati, OH 45240

DORK CORE #2,3 / 2 stamps
Handwritten one page efforts done with honesty and spunk. Articles, reviews, what more do you want?
Terminal Tom III / 105 Main St / Owego, NY 13827

EARQUAKE #44 / $2 ppd
The essential French punk zine. I can't read it, but there's tons of reviews as well as interviews with Free The 4, Crunch, Resurrection and a piece on New York Ska.
Fred Leca / Le Menil / 88160 Le Thillot / France

EVEN IF IT NEVER COMES TRUE / $2.50 ppd
Really thick comic/zine. Culled from "The Partial Truth".
Derik Badman / 1007 Callowhill St / Perkasie, PA 18944

FAR TOO LONG #2 / $1.00 and a S.A.S.E.
Opinions and a comic.
Rom / 272 Oxford St / Winnipeg, MB / R3M 3J7 / Canada

GOORGH! #18 / $2 ppd
Reviews, contacts, Alice Donut, Shaggy Hound, etc, all in French.
6, Allees de la Chenaie / 33200 Bordeaux / France

HESHEN AGGRESSION #2 / $2.00 ppd
Red Aunts, Gene Simmons, Big Chief, Hot Damn, 10-96, and more.
Skeeter / Box 9561 / Wyoming, MI 49509-0561

THE HOLY BILE #8 / $2.00 ppd
This issue is a compuilation of material that has appeared in the first seven issues. Political, and interesting as it gets. Highly recommended.
Kevin / 515 - 916 West Broadway / Vancouver, BC / V5Z 1K7 / Canada

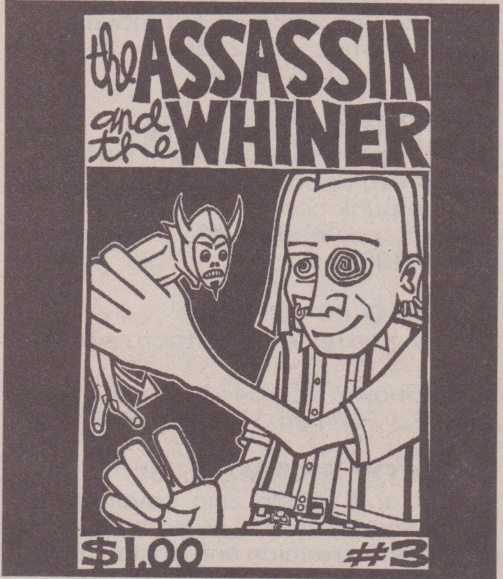
HOOFSIP #16 / $2.00 ppd
Air Liquide, Mercury Rev, predictions for '96, poetry, games, etc.
Dan Augustine / 2398 Lee / Utica, MI 48317

IN THE CORNER #15 / $1.75 ppd
The Spinanes, an opinion on Jawbreaker selling out, recipes, and more.
Angela / PO Box 720716 / San Jose, CA 95172

ISOTOPE #3 / free
Big, good looking zine with a Long Island focus. Records, scene reports, etc.
38 Parkway Dr S / Commack, NY 11725-5110

KABLOOEY #1 / $1 ppd
A packed and opinionated first issue here. Includes interviews with the Queers, Scared Of Chaka and The Young Astronauts, as well as some rants with a local and not so local focus. Pretty Good.
Brian Angel / 6516 Astair Ave / Albuquerque, NM 87120

KING OF THE SAD PEOPLE #1 / 1 I.R.C.
An "Are You Punk" quiz, many opinions, etc. Humorous.
Old Train Station / Palace East / Clonroche / Co. Wexford / Ireland


the ASSASSIN and the WHINER
$1.00
#3

KNIK #3 / free
Pretty thin zine...mostly reviews and opinions, with a couple of recipes.
Nik Kozub / PO Box 246 / Edmonton / AB / T5J 2J1 / Canada

LICE #1 / $1.00 ppd
Local news, reviews, etc.
18 Seabrook St. / Buiffalo, NY 14207

LOCALISM #1 / S.A.S.E.
A newsletter focused upon the latest happenings in the Nardcore scene, which appears to be quite active. Band news, record stores, and show contacts.
Fred Hammer / PO Box 6326 / Oxnard, CA 93031-6326

MAKE ROOM #7 / $1 ppd
Dedicated to record reviews, mostly of the garage punk variety, but also contains a couple of humorous articles and interviews with the Spider Babies and the Statics.
Typo / 3118 Keller / Temple, TX 76504

MOSH HARD #13 / $??
Cool, a zine from Mexico in Spanish and English! Content is pretty sparse, but there's an interview with Sicko and stuff on the "new breed" of kids into Green Day and Offspring.
c/o Fernando / Urano 1409 Nva. Lindavista / Guadalupe / NL 67110 / Mexico

MOUNTAIN MONTHLY #24 / $??
Mini emo zine... road trips etc.
PO Box 1172 / Huntington, NY 11743-0656

NEOMAXIZOOMDWEEBI #1 / $1.00 ppd
Opinions, reviews, clippings, Face To Face, etc.
Chad Norton / 1818 S. 15th St / Sheboygan, WI 53081

NO SCENE #6 / 2 stamps
Skimpy 2-page SXE zine, with some opinions, reviews, ads and an interview with Setback.
Booger / 1117 H #D / Lincoln, NE 68508

ONEWORD #2 / $1.00 ppd
An article on Klanwatch, The Socials, reviews, photos, etc.
401 Hillcrest Dr. / Cincinatti, OH 45215

PMS 666 #1 / $1.00 ppd
Many opinions, some personal, some political, some combined, reviews, etc.
Tina / 2 - 305 Arlington / Ottawa, ON / K1R 5T1 / Canada

PARANOY #7 / 3 stamps or trade
Decent girl-powered Cometbus-style zine, with scams and more. *Warning!!!* Contains poetry!!!
Amanda / 1477 Leonard / St Peter, MN 56082

THE PARTIAL TRUTH #7 / $1.00 ppd
This issue marks the end of the "Even if It Doesn't Come True" story. A comic book centered

around life and loss. Next issue begins something new...
Derik Badman / 1007 Callowhill St. / Perkasie, PA 18944

PHOENIX #5 / $1 ppd
Cool political zine with an environmental slant.
Rico / PO Box 93174 / Milwaukee, WI 53203

PLAYING IN THE SANDBOX #3 / 3 stamps
This is a decent short local-type zine. Goofy opinions, jokes, and interviews with Squirtgun and Blink.
28441 Clareton Dr./ Laguna Niguel, CA 92677

POISON PEN #1,2 / $1.25
Weird kind of nihilist/survivalist zine. Reeks with hatred and negativity. I like it.
c/o DM Santiago / 1870 Schieffelin #5E / Bronx, NY 10466

PSYCHO-MOTO #3? / free with a SASE
Mini zine with the Red Aunts, opinions, reviews, comics, stories about shit, etc.
45 Ave B #2 / New York City, NY 10009

PUNK FICTION #1 / $1 ppd
Cool zine with a strong anti-corporate focus and stuff on the Misfits reunion and a Citizen Fish interview.
1522 Lancaster Dr #13 / Oakville / Ontario / L6H 2Z2 / Canada

PUNK STUFF #1 / $3 ppd?
Clean looking Italian zine with tons of reviews and an article about Husker Du.
Stefano Bardi / v.R. da Pessano 36 / 20060 Pessano Con Bornago /Milano / Italy

RADIO FREE SUBURBIA #2 / 2 stamps
Good Riddance, Tilt, reviews, poetry, etc.
715 Clyde Circle / Bryn Mawr, PA 19010

REASON FOR RESISTANCE / $1 ppd
A clean-looking and unusual zine here... where else can you find interviews with NoFX and Noam Chomsky and an article on 18th Century Swiss philosopher Jean-Jacques Rousseau within the same pages?
325 Palmzwood Pl P-212 / Boca Raton, FL 33431

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ROTT PUP #1 / $2.50 ppd
Shelter, Sheer Terror, Sick Of It All, Belly, Cold As Life (interview, journal, and photo album), reviews, etc. Also comes with an Earthmover 7".
Andy Dempz / 912 Brown #102 / Ann Arbor, MI 48104

SISTRUM #0 / $1.00 ppd
A few opinions, a couple of reviews, and the main body of this is a scinece fiction punk comic.
643 Homestead Rd #1 / Sunnyvale, CA 94087

SMEKO #2 / 2stamps
Sicko, zine reviews, cartoon reviews, etc.
Dan Snow / NE 1645 Merman / Apt. a 202 / Pullman, WA 99163

SON OF SKAM #4 / $1
Short and simple zine covering its local scene, as well as enthusing on the Misfits reunion and poking fun at rednecks.
PO Box 781 / Granby, CT 06035

SPOOKY POOP #17 / $1.00 ppd
Mr. T Experience, Plow United, tour tips from Weston, columns, reviews, etc.
929 Overlook Rd. / Whitehall, PA 18052

STONEWALL #3 / $3.00 ppd
Final issue, and it goes out with Defiance, Varukers, Disorder, reviews, etc.
Madeleine / PO Box 1886 / Main Post Office / Edmonton, AB / T5J 2P3 / Canada

STYLUS #6 / $1 ppd
A quick read, basically interviews with the Grifters and Satan's Pilgrims and a bunch of reviews.
10711 NE 198th ST / Bothell, WA 98011

THIRTY-SIX CRAZY FISTS #3 / S.A.S.E.
This is one I look forward to seeing every month. Dan delivers the goods on local (West Bay) news, reviews, and this issue has an interview with Abnormal Behavior. Only a one page affair, but there's more here than in most zines with 40 pages.
PO Box 610112 / Redwood City, CA 94061-0112

TRANZOPHOBIA #2 / free
French zine of show and record reviews.
c/o Silvain Fayard / 40 Rue de la Badouillere / 4200 St Etienne / France

TRIPWIRE FANZINE #23 / $1.00 or trade
Weird little zine... punk style, with articles about being harassed for dressing weird and stuff.
PO Box 1224 / Yuba City, CA 95992

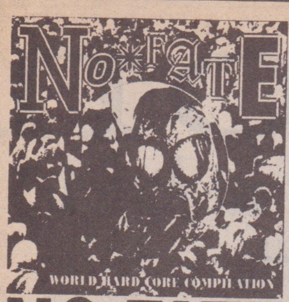
UNITED WE STAND #2 / Free
Slim and pretty pointless zine made possible by those oh-so-supportive folks at Epitaph.
8 Dunton Ct / East Northport, NY 11731

WAKE UP OR DOE #3 / 3 stamps or trade
Tesco Vee, opinions, a comic, reviews, etc.
Mitch Brown / 624 Zoll / Warrensburg, MD 640093

WHIRLYBIRDS #25 / $1.00 and 2 stamps
Hellbender, reviews, a demand for Verbal Assault to reform, etc.
PO Box 422 / Providence, RI 02901-0422

WROTH #4 / $1.00 ppd
The Stitches, The Neighbors, Good Riddance, stories, band photos, reviews, etc.
Matt Wroth / PO Box 16511 / Rocky Riover, OH 44116-2923

ZOOTY #1 & #2 / 2 stamps
Issue #1 is a one pagerwith a few reviews, show dartes, etc. The second issue has the Crumbs, a Miasmi scene report, opinions, etc.
Robbie Wa / 840 SW 134th Pl. / Miami, FL 33184



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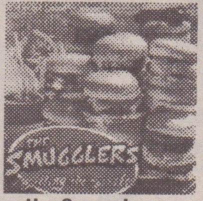

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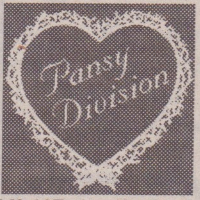

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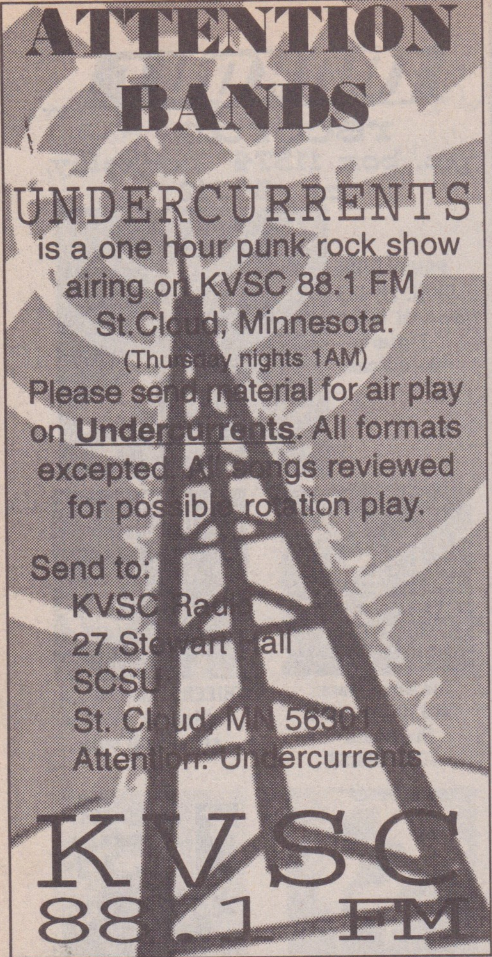

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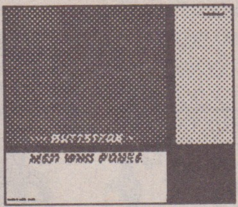

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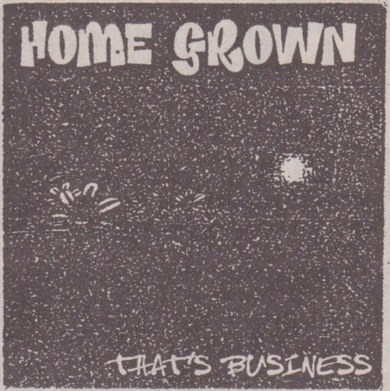

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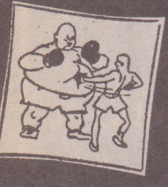

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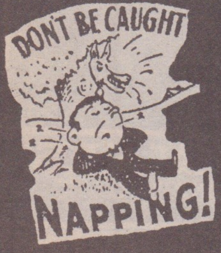

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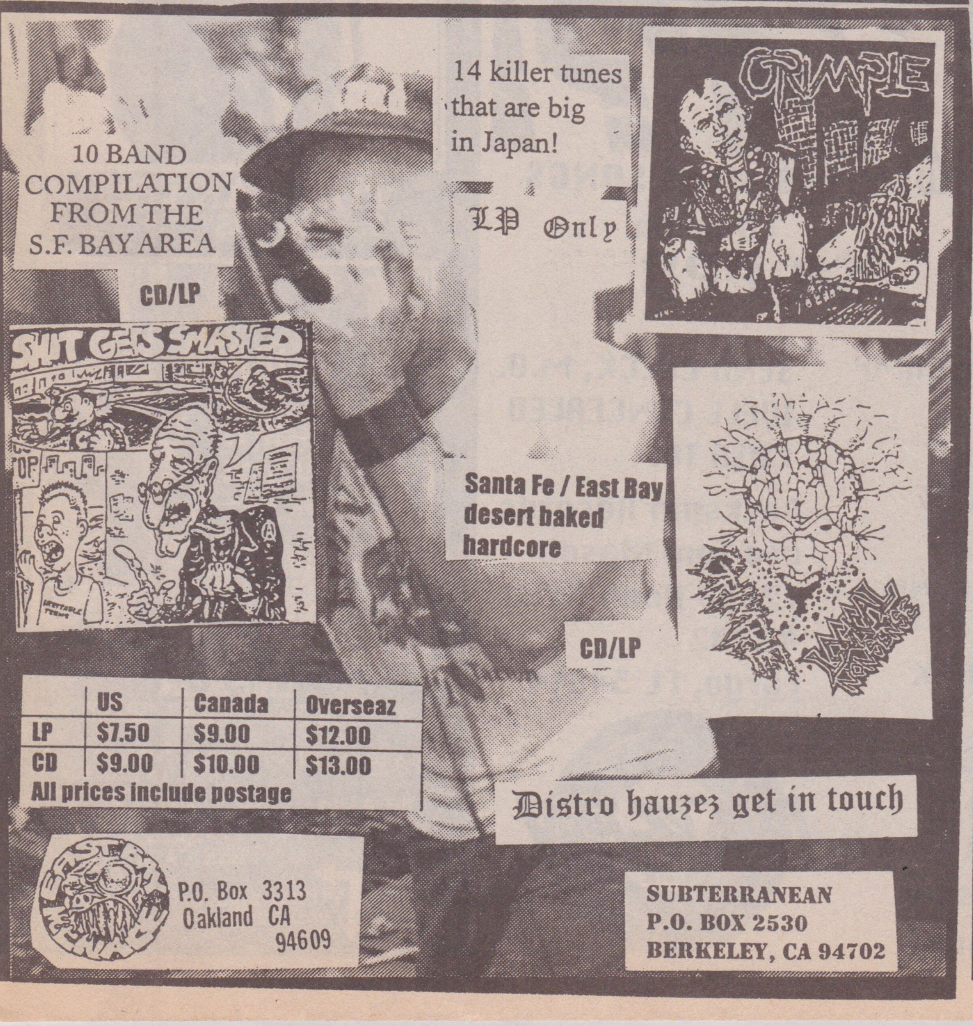

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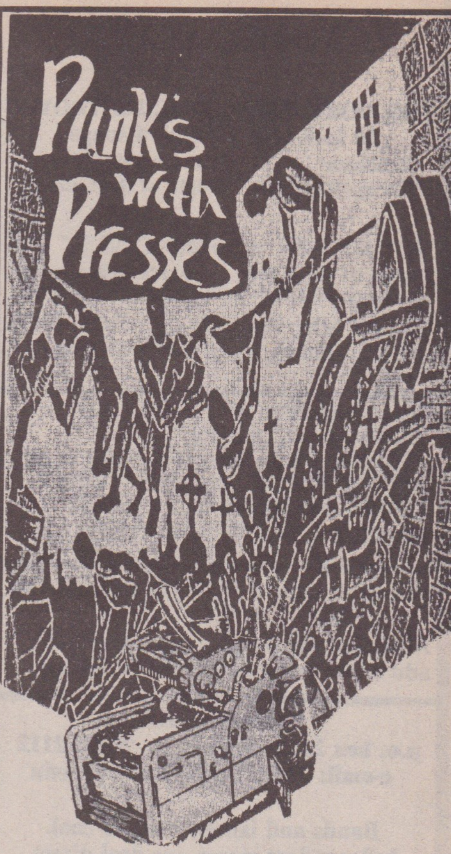
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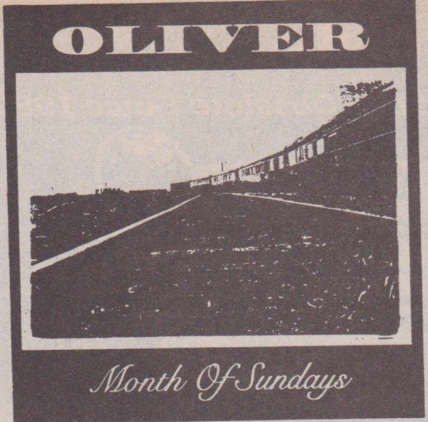

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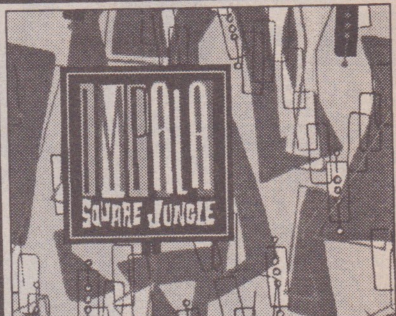

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There are about fifteen Ramones rehash bands out there, from The Richies to Head to Riverdales. Most of them are pretty okay, but they're worshipping the wrong '77 band if you ask me. The Kindred have it straight: point of reference is The Clash, the only band that mattered. How a California dude can sound this much like Strummer is beyond me, but I'm not gonna worry too much about that, I'm just gonna play it over and over and thank God that CDs don't wear out...

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RECORD AUCTION! For sale or trade to highest bidder. Over 400 records. Estrus, Touch & Go, Sympathy, Subpop, Dischord, Get Hip, Alternative Tentacles, Rip Off, Etc. For free list: Ryan Romano, 601 1/2 Monroe, #24, Charleston, IL 61920. Phone: 217-345-6863.

FOR SALE: The Cooters debut EP is now on sale for $4.00ppd. Comes with 2 posters and a mess o' stickers. Buy one because we're too poor to take out real ads. P.O. Box 443, Oxford, MS 38655.

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7" BAGS for sale. $5.00 t'or 100, $16.00 for 500, $26.00 for 1000. All prices postage paid. Cash or Money Orders to: Chris Cabay 429 Circle Ave. Forest Park, IL 60130. (708)366 5646 1 also like doing trades. C,ive me a call

CRAZY FUCKING VIDEOS! Hundreds of rare/uncut horror, Hong Kong action, depravity/sex, giallo, punk, spaghetti westerns, Japanimation, etc. Inexpensive, fast service, no rip-offs. Send 3 stamps or 3 IRCs to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012

DIY BANDS WANTED for two compilation tapes in progress. One is all punk rock, the other is all indie rock. Please no grind or death metal this time! All who contribute will get a copy or two. Write for more info: Home Aid Productions/ 2706 Pioneer Ave./ Pittsburgh PA 15226-2034. Send stamp for catalog of punk/indie stuff.

IN/HUMANITY needs help. We need tons of old photographs for an upcoming project. Do you have pictures of people you don't really like anymore? We need them. Raid your momma's phot album. Please help us out. Gifts of 100 or more photos gets a copy of our new album. Nude or disgusting photos get extra goodies. Work in a photo lab? We need you! Write c/o New Clear Days, 919 Sumter St., Columbia, SC 29201.

DEAD END KIDS, Punk In Public, 7" $3.00 ppd. From our garage to yours $6.00 ppd, t-shirts $7.00 ppd. Send csh to Skanking Skull Records/ 918 Jacaranda Dr./ Ladylake/ FL/ 32159.

SYMPATHETIC RECORD collectors needed to make me tapes. Badly need to hear not-yet comped Euro/ Aussie punk like Bizon Kidz, Brats, End, Lullabyes, Rotzkotz, Sick, Sozz, Tactics, TNT, Xpulsion, Vopos, etc. etc.- I have a list. Will supply tapes, return postage, & much gratitude. Bruce, 410 7tg St., Brooklyn, NY 11215 - (718) 965-6763.

NOT PUNK ENOUGH for Tim Yohannan, but we still put out records for the punks. a slice of redneck life served on a t.v. tray. plainfield corn club has twelve 7" records, two 12" e.p.s and two c.d.s All for the price of your little sisters jump rope. so we can strangle you with it. p.o. box 16191 San Francisco, ca.94116

NATION OF ULYSSES '13 Point Program To Destroy America' LP wanted. Also Shudder To Think 'Cures, Spells, & Voodoo' LP, Evergreen LP & Honeywell LP. Matthew Fauver, 2011 3rd. Ave. S., Apt. #115, Minneapolis, MN 55404.Or matthew_fauver@students.mcad.edu

PUNK VIDEO: Varukers, Batallion of Saints, Dickies, Apt. 3-G, Defiance, Resist, Godless, Detonators, Masskontroll, Cowboy Killers, Dystopia, etc. Write for list. Trade only - not for sale! Why pay? Want: A.O.F., Wipers, punk/HC/psych/etc...Ward Young, 3206 SE Rex St., Portland, OR 97202.

RECORD COLLECTORS! Rare "Killed By Death" "Back To Front" 7"s-Tits, Maggots, Controllers, Rare GG Allin, Amrep Subpop, small indy label noise, Monster Magnet 7"s, Dischord, T&G, 70's punk, 80's Hardcore, Misfits 7"s Color LPs. Full catalog and updates available for $1.00 + 2 32¢ stamps or 2 IRCs. Tim Welsh, 24 West Amhersi St., East Brunswick, N.J. 08816 IJ.S.A.

I'M LOOKING FOR: Notsensibles—Instant Classics LP on Bent Records, Notsensibles—Death to Disco—7", No Exit-Up, Urinals—Another EP 7", Violent Tumor—7". Will buy or trade. Long live Vinyl!!! Thomas Lindebaum, Voxtruper Str. 12, 49082 Osnabrük, Germany Tel 0541/573564

MAXIMUMROCKNROLL music classifieds

SANTA CRUZ SOUNDZ-Barking Spiders, Champs, Creature, Diversion, Exploding Crustaceans, Fury 66, Head Case-O-Matic, Heater, It., Junk Sick Dawn, Mock, One Ton Tow Ball, Permagrin, Riff Raff, Spaceboy, Stench, Swingin' Utters, Vincent's Ear, Vim, the Willies, Witchhook Sky, Whistle Pigs, X-Girl 13 plus. Send SASE to Monkey Magnet, 343 Soquel Ave. #311, Santa Cruz, CA 95062.

WHERE ARE ALL the Midwest hardcore bands? I have an 8-track recorder in my basement. 1 am looking for hardcore and grind/noise bands to record and possibly put out records if 1 like therm. I'll do recordings for the cost of the tapes. Thug Life-Chris Cabay 429 Circle Ave. Forest Park, IL 60130. (708)366-5646.

"PUNKS STEP UP to get beat down" Flagpole/Shotgun Baby split 7". Raw punk rock. MRR liked. Flipside liked. You will too. $3.00ppd US. $4.()()ppd world. Thug Life 42'~ C'ircle Ave. Forest Park,IL 60130. Cash or Money Order to C'hris Cabay. I do a distro too, send a stamp for a catalog

POWER VIOLENCE! No Comment-Skin Rape 7ep, Agathocles/Audioreea 7ep, Yacopsae-21 song 7ep (manic HC!) Suppression 7ep, Kuro-Euro Boot 7ep, Cap.Casualties-live butchary 7ep, Patareni/Cripple Bastards-7ep, Cluster Bomb Unit-7ep, Luzlfers Mob-7ep, M.V.D./ Pink Flamingos-7ep, FH-72-Radikal Humanity 7ep $4ppd.US/$5ppd world Send stamp or IRC for New 96 catalog of fast, violent HC, Grind, punk, crust from around the Globe! Great prices, fast service, no rip offs! Noize For The Masses 7100 Constitution NE #4 Albuquerque, NM 87110

LAID OFF RECORDS wants old Star Wars action figures in trade, I also have low prices for those who insist on cash. Big Mouths EP $3ppd, S.A.S.E. for long list to P.O. Box 2843 Petaluma CA 94953-2843

GRINDCORE MAYHEM!!! Agathocles-Distrust7ep, Meat Shits-Mindfuck 7ep F.O.G. Live 7ep, Senseless Apocalypse-lst 7ep, Regurgitate/Grudge-7ep, Extreme Smoke-7ep, Mule Skinner-7ep, Cripple Bastards/Violent Headache-7ep, Inertiakills-7ep (blistering Grind) Vaginalmassaker / R.I.P.7ep, Malicious Hate-7ep, R.O.T./Entrails Massacre-7ep, W.B.I./Meat Shits-7ep, Patareni/ Agathocles-7ep $4ppd. US/$5ppd. World Send stamp or IRC for new 96 catalog of fast, Violent, Hardcore, Grind, Crust, Power violence from around the globe!Great prices, fast servive, No rip offs! Noize For The Masses 7100 Constitution NE #4 Albuquerque, N.M. 87110 U.S.A.

LARM-UNTALENTED TAPE!! Finally available! The re-release of this classic, hard to find tape! It has 2 early demos & Live shows all from 84-86! Good sound & Great Packaging! 72 songs in 60 minutes! Ultra-fast Manic Hardcore from the band that influenced everyone from Napalm Death & E.N.T to Drop Dead & Crossed Out! Limited copies! So order now! $4ppd. US/ $5ppd.world Nolze For The Masses 7100 Constitution NE #4 Albuquerque, N.M. 87110 u.s.a.

INDUSTRIAL CLUB starting. Who cares if NIN's latest album went mainstream, they still rock. Mostly NIN oriented, write for info, free to join, will publish all that is submitted, even if it sucks. Write: Judas, PO Box 5275, Lancaster, PA 17606

EXCELLENT QUALITY AUDIO and video for trade or sell. Cheap prices! $5 for audio $10 for video. Your list gets mine or SASE. Avail, Beastie Boys, Boredoms, Civ, Eyehategod, Melvins, Mr. Bungles, P-Funk, Rancid, Seaweed, S.O.I.A., Zorn, and many more. Steven Severin, 106 12th Ave E. Seattle, WA 98102.

HAWAIIAN BAND on tour... Grapefruit played the West Coast last summer and plan to return this summer. The trip will take them from SF to LA and all the way out to the Olympics, and back again. Look for us and write if you can provide any help... Debut 7" available (see MR #149). Brandon/ 411-B Olomana Street/ Kailua, Hawaii/ 96734.

FOR SALE: Fugazi "Silvermachine dbl 7", Brotherhood "Racism" (blue), Lunchmeat/ Mission Impossible, 411 "Say It" (grey), Rapeman "Marmoset," "Shreds" 7" (with Jawbreaker, Crimpshrine), Shelter first 7", Jawbreaker/ Crimpshrine 7", Samiam "I Am" (purple cover), OpIvy "Newport," Earth First dbl 7" (green, with Samiam), Wessex '82 7" (with Subhumans). All excellent condition. Make an offer! Records, Box 4674, Boulder, CO 80306.

HAWAIIAN RADIO shows... College Radio in the islands. Send any and all material to K.T.U.H. FM and we'll play what we can. Write for more information and visit us anytime. Jaon Miller/ 2445 Campus Road #203/ Honolulu, Hawaii 96822.

MEREL/ICONOCLAST split ep, Born Against/ UOA split ep, Second Story Window, Joltergeist, Jon Couger Concentration Camp, $3 ppd each. For a complete catalog, send SASE to: Vomitorium, POB 457, Redondo Beach, CA 90277.

HAWAIIAN BANDS touring... The Power Pellets, and The Raymonds are all looking for shows along the West Coast this year, mid-summer... Seattle to San Diego? They both play pop-punk tunes. If you can help or if you would like more info, contact Jason Miller at 2934-A Kalei Road/ Honolulu, Hawaii 96826. My phone number is (808) 943-8636.

ONE BY ONE Records is looking for punk and Oi! bands. Send demo info to: Bellevue, 56450 Theix, France. "Brazil Oi!" ep is still available (£6 ppd), Weak Peaks "Punk and skin" ep (£6 ppd). coming soon: Anti-Pasti lp, Side Burns ep, Dickheads lp "One Voice N°5, the French Oi! zine is now available in English (£6 ppd) ou chez l'Rosco...

14 YEAR OLD male punk, looking for a punk guitarist or bassist, to start a punk/ska band. Must live in Orange County. I have a place to practice in my garage. Male or female ages 13 to 17. My influences are Propagandhi, Black Flag, NoFX, Rancid, OpIvy, and many more old school punk bands. Write if interested, no bullshit. Mike Ellis, 10 Prestwick Way, Coto de Caza, CA 92679.

"OI! IT'S PARTY-TIME for the real working class kids." A compilation ep/The Wretched Ones, The Service, Dickheads and The Service. (Limited edition: 1,000 copies). 4 Oi!/punk traks for £6 ppd. One by One, Bellevue, 56450 Theix, France. Skins and punks,'see reviews in your favorite Oi!/punk zines.

GOURAMIE RECORDS mailorder has the newest by The Fells, Shovel, Teeth, Shambles, Hell driver, Grimble, Wedge and much more. Essential shit from the southwest and elsewhere. 7"s, CDs, etc.; pop to punk. Send for a free catalog. PO Box 856, Tuscon, AZ 85702-0856

HELLO, WE are two guys from Sweden who hare interested in buying, selling and trading punk and hardcore, all over the world. Write for lists. Johnny Christiansen c/o Cronberg, Simrishamnsgatan 17A, 214 23 Malmö, Sweden.

OI! OI! OI! 90 Proof "No Respect EP" is now available!!! (Limited edition: 1,000 copies). 2 street punk/Oi! tracks from Texas. £6 ppd. One by One, Bellevue, 56450 Theix, France. See reviews in your favorite real punk/Oi! zines... "I.F.B.V.Y.F.", the best newsletter in France, is now available in English. Write to: BP 6151, 14064 Cane Cedex, France.

NEW WAVE/ GOTHIC: Smiths "Charming Man" New York mix (ultra rare deleted 12"), Death Cult "Fatman" 12" (banned sleeve), both mint. Make an offer. Interested in posters, fliers, badges, hard to find Cure, Bauhaus, Siouxsie, Joy Division, PIL, etc. Will buy/ trade for excellent quality live tapes (Smiths, Cure, New Order, Bunnymen, Cocteaus, etc.) Records, Box 4674, Boulder, CO 80306.

VIDEOS! VIDEOS! VIDEOS! PAL/NTSC. Free transferring to any world system! Quality shows, rare old stuff, hard to find new stuff. Send $1 for BIG list. Or call to find out about what you want. Wow! Over 3500 shows of punk, riot, hardcore, industrial, ska, rockabilly, alternative. Peter DeMattia, 8 Haddon Road, Hewitt, NJ 07421-2329 (201)853-4420.

VIDEOS! VIDEOS! VIDEOS! Videos! Videos!Videos!Videos!Videos!Videos!Videos!Videos! Videos!Videos!Videos!Videos!Videos! $1 for big list. Or call to find out about what you want. Peter DeMattia, 8 Haddon Road, Hewitt, NJ, 07421-2329 USA. (201)853-4420.

ONLY 300 RECORDS LEFT! The Sorry Losers Freak Club 7-inch "I Changed My Sex" is now out of print and there are only 300 records left. You can order one of the last copies for only $3 ppd. anywhere. Send check, money order , or well hidden cash to: Taco Cock Productions, PO Box 9424, Fort Wayne, IN 46899.

7"S FOR SALE (ALL ORIGINALS); Minor Threat 1st (blue), G.I. - "Effort" & "Bull", Crime - "Hot Wire My Heart", Bad Brains - "Pay To Cum" (no PS), DOA - "Disco Sucks" (Quintessence), lots of early Dischord, Touch and Go, Sub Pop and Am Rep. Send SASE for list. Will trade for Silver Age Marvel comics. D. Sarley, Box 52, Creston, IL 60113.

DRUMMER WANTED for bay area band of teens (15-17). We have a demo and all memebers write songs, we don't care how long you've been playing as long as you are excited about it and don't play too pooorly. Some influences are: The Rip-Offs, MTX, Boris the Sprinkler, Good Riddance, NoFX, Depo-Provera, etc...call Alex at (510)601-5074

JAPANESE HC GUITARIST into thrashy HC such as, Gism, S.O.B., Agnostic Front, DRI, SDS, etc., is looking for friends from anywhere. Write to: Shinji, 487 Markham St., Toronto, ON, M6G 2L1, Canada

LUNACHICKS videos and photos wanted! Have rare 1995 interview on VHS. Will buy or trade. Also looking for Babysitters on Acid on vinyl or CD—write Greg Gevers, 32 Christine Dr., St. Peters, MO 63376-2968.

MAXIMUMROCKNROLL music classifieds

FOR SALE OR TRADE: Oi! Oi! That's yer lot comp LP, 4Skins: A few 4Skins more 2xLP; MRR presents "Not So Quiet" 2 x LP; Young Fresh Fellows- Topsy Turvy LP; Wretched-Libero Di Vivere..LP; Subhumans; EP-LP; Crass, Stations of...2 x LP. Send all reasonable offers to: Muzzy, 3418 E49 Ave., Vancouver, BC V5S 1M2 Canada. Please include phone numbers, thanks!

RECORDS FOR SALE: We have punk records that we need to unload as soon as possible. Send a stamp if you can for a big list of records for sale at low affordable prices. This is a more early collection, consisting of records from the mid 80's to about 1990. Some are very recent. Write to Heckle and Jeckle, 27361 Sierra Hwy. #185, Canyon Country, CA 91351.

EXPLODING CRUSTACEANS-Do you like cheap soda? Do you dig nympho midgets? You'll go mental over these 3 tapes—Goatee of Blood (8 songs—$4); Wig Out at Skinny's (13 live ones $3), Silence the Penis (10-$4) Checks: Matt Koumaras, PO Box 7456, Santa Cruz, 95061.

CONFEDERACY OF SCUM—Records by Cocknoose, Antiseen, Rancid Vat, Alcoholics Unanimous, Mad Brother Ward, Buzzcrusher. SASE for catalog to Baloney Shrapnel, POB 6504, Phoenix, AZ 85005.

VIDEO MASTERS: Unsane, Rollins, Alice Donut, Helmet, Bad Religion, Slayer, Biohazard, Jesus Lizard, Primus, Doorag, Karen Black, Soundgarden, Superchunk, Supernova, Slug, 7 Year Bitch, Voodoo Glow Skulls, Stanford Prison Experiment, Genitortures, Pink Floyd, John Spencer, Napalm Death, and many more. Traders your list gets mine. Others send stamp for list: Ter, PO Box 45412, Phoenix, AZ 85064-5412.

AUCTION; FOR SALE, Rest in Pieces-Myrage, Agnostic Front-Victim in Pain (gate flod), Gorilla Biscuits-Start Today (purple), Slayer-Boys Keep Swinging, Abbeny style hardcore-7", bid well be taken 30 after publication of ad. Send to William Severino #124964, Albert C. Wagner Corr., PO Box 500, Bordertown, NJ 08505.

VIDEOS- Rancid, Op Ivy, Black Flag, Melvins, Nirvana, Dead Kennedys, Antiseen, and lots more. Send stamp for catalog. $10 plus $2 shipping for 120 minutes! Dan, 204 Manatee Ct, Antioch, TN 37013.

WANTED old and new hardcore and straight edge albums & CDs & cassettes & t-shirts. Looking for Youth Of Today, Sick Of It All, Confront, Uniform Choice, and Judge. Have anything, send to: Jim, 6708 Slacks Rd, Sykesville, MD 21784.

TAPE TRADERS! I'm into Blanks 77, Wretched Ones, Less Than Jake, live DK, the V.M. live stuff, Oxymoron, Quincy Punx, Insteps, NY Citizens, Op Ivy, ska, pogo, oi, and most other punk. Send list for mine. Mo/ 611 Centre St./ Haddonfield, NJ 08033-2208

FREE OPERATION: Cliff Clavin 7 song 7" to the first 5 people to send us nude photos of themselves. Boys and girls write to: O.C.C./ 5810 W. Willis Rd./ Georgetown, IN 47122. Oh yeah, it's fast-pop-punk.

RAMONES-ey sounding punk rock from the Dinks! Three chords, leather jackets and no guitar solos. Fast and kinda snotty. New 7 song 45 on red vinyl only $5 ppd anywhere! Send cash or write to Steve Dink, 56 N. High St., Thunder Bay, Ontario, P7A 5R3, Canada.

I WANT NITWITS stuff. The Nitwits were the greatest band ever! I want videos, t-shirts, patches, stickers, flyers. Whatever you got. I'll buy it or trade for it. Write to: Chris/ 5810 W. Willis Rd./ Georgetown, IN 47122

STARTING A NEW ZINE! It will be mostly a review zine. We have great hopes of becoming pretty widely distributed. Need stuff to review. Punk, ska, and hardcore bands send stuff to: C.J./ 5810 W. Willis Rd./ Georgetown, IN 47122

CHOPPING BLOCK "Grizzly Fetish" 7" is still avail. 150 left. This 7" is brutal. 8 blistering HC tunes that will not leave you disappointed. $3/USA, $5/overseas, $4/elsewhere. Cass. also avail. $2.50/USA, $4.50/overseas, $3/elsewhere. Send to: K.S., P.O. Box 55291, Valencia, CA 91385-0291.

SQUIRREL BAIT—looking for their cd on Homestead that contains both 12"s. Will trade for or pay top cash. Also, any shirts from Rocket From the Crypt. Chuck Pettry,PO Box 1336, Shepherdstown, WV 25443.

BARREL GO BOOM! products for survival is your direct source for quality Black Fork merchandise. Other companies rip you off! 7" EP on Vinyl Communications $2.95! 7" EP on Zafio $2.95! 60 min B.F. demo $2.95! 60 min tape of Oakland RapStar, MCG only $2.95! Plenty more! Stamp gets catalog. POB 40431, Berkeley, CA 94704 (please enclose 5¢ S/H. Cash only for now.)

I'LL PAY CASH for Ramones stuff. Records, videos, shirts, posters, magazine articles, promo stuff. Anything that has anything to do with the Ramones. I also wanna hear from anyone who loves the Ramones. Steve Dink, 56 N. High St., Thunder Bay, Ontario, P7A 5R3, Canada.

G.G. ALLIN DEFLOWERED MY CAT! Actually this has nothing to do with G.G., I just wanted to get your attention. I have lots of live & rare crap for sale by bands like Fugazi, NoFX, Bad Religion, DKs, Rancid, Screeching Weasel, Neurosis, Op Ivy, Melvins & of course Nirvana. $4 for 90 min. sampler or $1 for catalog. Monolithic, PO Box 1234, Coquitlam, B.C. V3J 6Z9, Canada.

GG ALLIN: Funeral Video. This 90 min video contains GGs wake, funeral, & headstone memorial. The rock & roll terrorist is laid to rest for his ultimate hellride. Taken from the original master tape. Don't settle for shit quality from anyone else. It's the most outrageous funeral you'll ever see. Send $30.00 U.S. Add $5.00 for overseas. Money order only. Write: Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for complete GG catalog.

VIDEOS: over 1000 shows. GG, Murder Junkies, Screeching Weasel, Queers, Chaos UK, Madball, NIN, Varukers, Muffs, Jon Spencer, Skrewdriver, Brutal Attack, Bikini Kill, Buttholes, Pistols, Dwarves, Fear, Germs, Hole, Insaints, Meatmen, Misfits, Mummies, NoFX, Rancid, OpIvy, Offspring, Primus, Slayer, & many more punk, hardcore, industrial. Fast reliable service for many years, write: Merle Allin, 214 E 24th St #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for XL list.

WANTED: Stuff by Blanks 77, Cocknoose, Casualties, Submachine, Denied, Apt. 3G, Fear, Quincy Punx and more stuff, old and new. Will trade stuff (UK) old and new: Anti Pasti, No Future, Vice Squad, Doom, etc. If interested in trading write to: Mark Edwards, c/o Dines House, Oxford Street, St. Phillips, Bristol B52OQU, Avon UK.

VIDEOS: over 1000 shows. Adolescents, Anal Cunt, Babes, Beasties, J. Cash, CIrcle Jerks, DKs, Dead Boys, Descendents, Entombed, Fugazi, Gwar, Jesus Lizard, Wayne Kramer, Neurosis, New Bomb Turks, Plasmatics, Iggy, Ramones, Residents, Rollins, Patti Smith, Thunders, Runaways, Shelter, Shonen Knife, Siouxsie, Slayer, Social D., Marilyn Manson. Write: Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call: (212) 889-8334. $1.00 for XL list.

TWO LINE FILLER 2 song limited demo $3.50 US to Matthew White, 507 Cliffview Rd. Pickering, Ontario, L1W2N8, Canada.

BANDS! Send demos to go on underground DIY punk comp, drunk punx welcome. Keep sending tapes to, Trent Bain, 3208 Kallin Avenue, Long Beach, CA 90808.

WORLDWIDE PUNK/HARDCORE- for sale. Lots of rarities. Big Boys, Controllers, Fix, Monomen, Briard, Rattus, Karanteen, Attentat, Buttocks, Sozz, Kriminella Gitarrer, Sub Pop, Amrep, etc. PK, Kuormaajankatu 2 A 16, 33700, Tampere Finland.

OR RATHOL NOK demo. 5 songs, 7 minutes, $1. "Sounds like 1.6 Band on acid" says Jesse who was once on Jeopardy. Mick, 43 Crestwood Rd., Bethany, CT 06524 USA.

WANTED: SxE hardcore bands for a new comp on Step Ahead Records send in your music, pictures, and bios. Step Ahead Records, POB 660505, Miami Springs, FL 33326.

WANTED: Face to Face - big choice LP test press or promo vinyl. Your price paid or will trade. Also wanted Hypnotics - Indoor Fiends LP Jawbreaker - Unfun colored LP Screeching Weasel - Sassy & Gay double 7", Ed Geins Car - Brain Dead Baby 7", Outlets - Best Friends 7", Nasty Facts - Drive My Car 7". Sandy, 3 Glebe Street Leven, Fife, Scotland. KY8 4QN UK.

FOR SALE OR TRADE: Scrotum Poles - Revelation EP $50, Skrewdriver - Antisocial 7", $25 Red Alert - Power LP $35, Varukers - Bloodsuckers LP. $22, Partisans - Partisans LP, $25, Blitz - Warriors 7" $15, Stranglehold 12" $45. Lots more No Future, Crass, Oi, punk for sale, write for list to Sandy, 3 Glebe Street, Leven, Fife, Scotland KY8 4QN.

EXPERIMENTAL DEEP EMO-CORE. Into the same mood of the old Jawbreaker and Samiam. Talking about everything between delight and spirituality. Their most intense moment is live, often compared to Fugazi. 1 Can/USA tour 95, 2 songs 7", T-shirt, stickers and ready to see you. Equilibrium 5562 Wales Street, Vancouver, BC, V5R 3M8, Canada. Phone: (604)435-5104 (Dave, David, Patrick)

MOTHERFUCKERS are still alive! Merchandise available: Greatest Shits cassette $3, Second Cuming cassette $3, We're Fucked cassette $3. T-shirts X-tra large F.O.L. only-Lozer Klub $10, Finger Logo $10. All prices postpaid-Send $ to M.F. 4765 S. 26, Milwaukee, WI 53221. Stickers are still free!

PUNK ROCK BANDS I am starting production on a cable access television show devoted to punk rock music. I need you band's videos. Send them to: Genetic Breakdown, 1849 East Guadalupe Road, Suite 101, Box 110, Tempe, AZ 85283. 3/4" and VHS formats only.

MAXIMUMROCKNROLL classifieds

OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center: 1-800-877-OPEN.

FAMOUS HARDCORE OF PUNKLAND "zines." #4 Soldier Dolls $1.00 each postpaid. #5 Fatal Error, #6 Offenders, #7 Hates $2.00 each postpaid. #8 Early Mighty Sphincter $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six issues for $7.00 (outside USA add $3.00 minimum for airmail). How to order: USA: payable only by US postal money order, available at your friendly local US post office only. Outside USA: payable only by same equivalent of IRCs requested only. Craig Hill, POB 987, San Carlos, CA 94070. No checks/ no cash. Eleventh anniversary deadline March 15th 1996.

FAMOUS HARDCORE Of Punkland T-Shirts. Punks spend their money on other punks and not corporate fat cats. T-Shirt reads "Famous Hardcore of Punkland zine Anti-EMI, Anti-Caroline Anti-Major label." T-Shirt printed black on white only large size only. USA $12. ppd-US Postal money order available at your local freindly post office. Outside USA $15. ppd. Send amount of IRC's to cover the cost. Only payable to: Craig Hill, POB 987, San Carlos,CA 94070 USA.—No Checks' —No Cash' MRR Believes in free Speech'

SINNER'S BIBLE! Kink! Satan! Vampires! Hallucin¢gens! UFOs! Comix! Tax Protest! Free Things! and more! Three measly bucks gets you this 80-page compendium of organizations dedicated to snubbing their noses at authority, letting their hair down and living the wild party! It's the most fun you can have in the mail. Send $3 cash, check or mo payable to Sticky Green, Po Box 27663, LA, CA 90027-0663.

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store-keep 1/2 the money for yourself! It's fun, and all the dough goes to an AIDS center. Write! PO Box 53832/ Lubbock, TX 79453. (806) 794-9263.

BI/QUEER MALE, 24, cute, sincere, into anarcho-punk/hc, nature, making music, noise, cider. Looking for a guy with similar interests that is willing to relocate for long-term, caring, fun relationship. Will share pad. Photo if possible, with reply. AG, 10-700 Strasburg Rd., Suite #212, Kitchener, Ontario, N2E2M2, Canada.

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 Each patch to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00(refundable) for catalog.

STITCHES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Cumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Sticker to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00(refundable) for catalog.

BADGES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Cumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Badge to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00 (refundable) for catalog.

STANDARD DEVIATION #2: 32 pgs of molecular flossing and gravitational heartbreak. Not quite as pretentious as it sounds. Yours for $1. $2 get you #1 also assorted goodies. Thanks. Eric/ 295 Wyant Rd./ Akron, OH 44313

FREE HBO, Playboy! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts very east and fast. Send 10 dollars cash or money order payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ POB 157/ West Sayville, NY 11796

I'M PUNKER THAN YOU! 'cause I got t-shirts from over 600 bands in stock. From obscure indies to corporate whores. Send 2 stamps for huge catalog. Lowest prices around! Punker Than You, 346 North Queen St., Lancaster PA 17603. Thanks!

SOMEONE BUY OUR ZINE! blank #2 is finally finished! 23 pgs of stories, poems, opinions, paranoia, and funky doodles! Send US $2, everywhere else $4 US currency, to blank c/o Mary BoxHolder, POB 704, Broomall, PA 19008-0704. Issue #1 still available, $1 US, $2 world. We also need contributions for issue #3. Free 60 word classifieds! Write for add rates and sizes.

HELP! WE NEED CONTRIBUTIONS for blank #3 - poetry, art scene reports, stories, opinions, paranoia, show reviews...etc. We need anything and everything! Free issue to those whose contributions are used. Free 60 word classified adds. Write for add rates and sizes. Issue #1 - $1 US, $2 World, Issue #2 - $2 US, $4 World. US currency only. blank, POB 704, Broomall, PA 19008-0704.

HEY PUNX! When in dought.... Talk to a live Psychic! Get individual consultation. Let your Psychic guide you to the next show. Call 1-900-820-9966 ext.604 24hrs. $2.99/min. 18+ Ttone.

FANZINE, coming out in about 4 months. I need poetry, pictures, articles, and letters. I'll write back. Whoever contributes gets a free copy of the zine. Send letters and whatever else to: Mike Fuqua, 686 Johnny Jones Rd., Timberlake, NC 27583. P.S. If you're in a band send picture and demo of band and I'll put it in my zine. I'll take anything, just write. How bout pornography.

CHARLES MANSON-book The Garbage People. Well done with lots of pictures. See MRR #151 pt. 1 for a full review. $13 post paid to Jim Budds, P.O.Box 5075 Milford, CT 06460-1475

GRRRLS- send me yr writing, art, comics for a zine I'm putting together. Guys, don't send me yr schlong measurements just cuz I'm a 16 year old female. Jami Dickless/ 190 Lewis St./ No. Plainfield NJ 07060

LOOKING FOR ANY information on Ralph Reed, the head of the Christian Coalition. Please send whatever you can to: Sensual Underground Ministries, 1450 S Quincy Ave., Tulsa, OK 74120-5826. USA-Thanks.

NEED bands/zines/books for LP project, distribution, and review in next issue: (10,000 copies, newsprint) Also contributions, Floriduh listings. Free classifieds and especially advertisers. Publishing, distribution, promotion, silk screening, graphic design. suppressed information and records in the house of Awaken, PO Box 581, St. Petersburg FL 33731 -0581

FASCISM! 46+ page booklet on the cooption of classic fascism and the rise of friendly fascism in our time. A most for any anti-fascist, $2. We buy, sell and trade in suppressed information. Propaganda for the people. Awaken, PO Box 581, St. Petersburg FL 33731-0581

NEED A DATE TONIGHT? Meet single punx locally & nationwide for that show. Call and browse or leave your own voice-mail box at 1-900-903-0313 ext. 424, or send $2 to Punx Dateline, 460 Brendon Drive, Leola PA 17540 for full details and guaranteed results.

22 Y/O MALE looking for fun and exciting female pen-pals from everywhere. I will send pictures, poems and more. I like underground clubs and dancing. I play guitar. I'm not a bad guy 'cuz I'm in the joint (really!) I enjoy secrets and deep conversation. Joe Rice #295-367, P.C.I. P.O. Box 209, Orient, Ohio 43146.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Ind./ Box 1753/ Iowa City, IA/ 52240

TAMPA KIDS-looking for "The Scene" video, Awake 7" and shirt, local music (+ G'ville too) '92-present, local zines, etc. If you can help, please contact: Sean Raymond/ PSC 3 Box 928, APO AE 09021. Send stamp for CD set sale.

I FUCKING HATE BUTTONS! get 100 shiny 1 & 3/4" buttons for $35 ppd. send logo/design and check or MO payable to S McGee. Get catalog of over 250 political slogans and band design and free stickers. zines, etc. Send stamps/money. Awaken PO Box 5$1 St.Petersburg FL 33731-0581

SHE'S THE BOSS #3 - Interviews with Spitboy, Yum Yum Tree, stuff on sexual assault, suicide, skkkool, small town violence, Darby, Tribe 8, Naked Aggression, tons more. $1 +2 stamps US/ $2 not US or trade with glued stamps. PO Box 234, S. Kent, Connecticut 06785.

WE WANT to start a riot grrrl in Orange County, CA. If you would like to help us, or are interested in meeting like-minded grrrls, please call or write: 19882 Brookhurst D229, Huntington Beach, CA 92636. (714) 963-6949 x229.

PUNK IN the Czech Republic into Jawbreaker, Noam Chomsky, Face to Face, New Bomb Turks, Mary Lou Lord, Dischord bands, making zines, etc. Iooking for people to hang out with. Contact Ben MacConnell c/o Hnuti DUHA Jakubske nam. 7, 602 00 Brno 5-42210438 or fax: 5-42210347.

I LOVE MY So-called Life. Need contributions for a MS-CL fanzine relating to the show and cast. Do you have clippings, pictures, stories, poems etc., relating to MS-CL? Do you have songs relating to MS-CL (to be on a compilation tape with zine)? If so, send it in. Printed contributions get a copy. Mike, PO Box 10798, Honolulu, HI 96816-0798.

MAXIMUMROCKNROLL classifieds

X- SWATCH! I want one. If you have one in good condition and are willing to sell it, write to me with an asking price and we'll negotiate from there. Sara 15 Humboldt Ave. Providence, Rl 02906

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 each patch to: Marc Hill PO Box 1218 Morongo Valley CA 92256 Send $1.00 (refundable) for catalog.

STITCHES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Sticker to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00 (refundable) for catalog.

BADGES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Cumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Badge to: Marc Hill PO Box 1218 Morongo Valley CA 92256 Send $1.00 (refundable) for catalog.

NEW ZINE called Urine Nation needs stuff! Send anything you want published. Ads are $1.00. Interviews, photos, and records for reviews are needed also. Free copies if you send something besides and ad. 2706 Pioneer Ave./ Pittsburgh, PA 15226

PLAIN JANE zine article "celibacy and/or society" needs additions. Girls and boys send in experiences, thoughts, various views appreciated. Also corporate media, population reduction, growth, materialism. Positive Movement/Joy Bonneau/ 67 Prospect St #1 W/ Glastonbury, CT 06033-1191. Note new address.

STIFFY #5 is now available! Creative expression zine w/ fiction, ninja rabbits, reviews, poetry, commentary, interviews, and a comparison of meatless burgers. $2.00 ppd from Stiffy/ POB 957961/ Duluth, GA 30136. Also seeking submissions and stuff to review.

STANDARD DEVIATION #2: 32 pgs of molecular flossing and gravitational heartbreak. Not quite as pretentious as it sounds. Yours for $1. $2 get you #1 also assorted goodies. Thanks. Eric/ 295 Wyant Rd/ Akron, OH 44313

CANDY JUNKIES! If you agree that life without candy, cookies, chocolate and other sugar-packed confections would be very drab indeed, then put down that Mallomar for just a minute and write to me. Also seeking ideas/ contributions for future 'zine focusing on punk sugar culture, sure to be the most fattening 'zine ever. Todd, PO Box 802282, Chicago, IL 60680-2282.

UNDERBITE PROBLEMS? Anyone out there have underbite problems? Did you ever get it surgically fixed? Please send your story and before and after photo if possible, for a special feature in Underbite zine. I know it's kinda silly, but I don't care. Mike, PO Box 10798, Honolulu, HI 96816-0798.

LOOKING FOR wrestling fans. Need mail and tape lists. Any punks out there love ECW, SMW and 70s wrestling? Your list gets mine. David Crawford, PO Box 8515, KC, MO 64133-0315.

SLEDGEHAMMER Alarm Clock zine needs punk, hardcore, ska, etc., bands for comp tapes and reviews (maybe interview). Classifieds are $1 for 50 words. Send SASE/ IRC for our latest issue. Bobby Bergeron, 616 101st Ave. N., Naples, FL 33963. USA.

10 THINGS #12 out now. It is 56 full sized pages and has Neurosis, Drags, VSS, Lunachicks, DOA, Vandals and loads of columns, scene reports and reviews. $2 ppd. US from 1407 NE 45th St., #17, Seattle, WA 98105.

I WANT YOUR GUTS. Writing and artwork that comes from your stomach wanted for upcoming project. Write Jennie, 48 Shattuck Sq., Box 109, Berkeley, CA 94704.

PISCES PUNK GIRL, 15, in middle of nowhere needs to communicate with other living things. I'm into Op Ivy, Embrace, DK, Mighty Mighty Bosstones, Sick Of It All, Ramones, Fugazi, Monty Python, want to start band. Drop yer bongs and write!! Melissa-Ann, 37 Overlook Ave., New Britian, CT 06053.

BORED PUNK - looking for other punks to write to. Male or female. Into Gwar, Bristles, Violent Society, etc. Hardcore punks, freaks, fuck ups, whatever. Write me. Send pictures of you, your cool scene, friends. No queers please. Also into Oi and Ska. Rob F., 34 Warden St., Bath, NY 14810. Also send things for my zine. Anything. Write me damnit!

PUNK OFF AND DIE! Issue #1 out now. Includes interviews with the Tunnel Rats, Rhythm Collision, Oblivion, and Smedley and the Spacedadets. Plus, see the Riverdales like you've never seen them before. P.O.A.D #1 had band fights, columns, and other rad stuff. Send $1 and 2 stamps to: Punk Off and Die, PO Box 71, Princeton Jct., NJ 08550-0071.

A HISTORY OF CHICAGO PUNK is the book we're working on, and do we need help! Looking for photos, zines, flyers, records, old anecdotes and just about anything relating to the Chicago punk scene from the '70s up to the present. If you can help contact: Rocco Records, PO Box 14781, Chicago, IL 60614-0781.

LOOKING FOR SHORT, CUTE, spiritually influenced or Krishna Conscious, punk rock girl to write to. I'm a 26 year old ex-skinhead, bound for a Cistercian monastery on a path to spiritual enlightenment as a Trappist monk, in need of thought provoking conversation. Help me stimulate my mind and soul...Spike, 227 N. Dotger Ave. #E-14, Charlotte, NC 28207.

BARRY LAZARUS! What happened? Did you have a good and safe trip back home? Did you lose my address? I miss your letters! Write back ASAP. D. Quintanilla, Apartado Postal 3299, San Salvador, El Salvador, Central America

PEACE PUNK COUPLE, with less than 1 year old baby, in tiny town of 1700 seek penpals. Likes: Crass, Chumba, etc. Please send pictures and tapes of local bands. Mark Keefe, 2 Brockbank Terrace, Kirkby Stephen, Cumbria, England

ATTENTION ALL TRADITIONAL non-racist skinheads of the San Diego LA area. I'm going to be moving to the area and don't know anyone. Please write. Also looking for Oi! patches, Crucified Skin etc...Jon, PO Box 916, Bedford, TX 76095.

HEY CHUMP! Wanna know about the Santa Cruz scene? Monkey Magnet zine has punk and music, mostly SC, SF and Bay Area. Interviews, fiction, comix, record and zine reviews, original art, strange essays, house and hip-hop, oddball stuff. About 50 pages, 8 1/2 x 11, for the latest one send $2.50 ppd to :343 Soquel Ave. #311, Santa Cruz, Ca 95062. Thanx

SUFFERING FROM postmodern angst? Grappling with personal existential issues? Felling hopeless, yet obliged to keep trying anyhow? I may not be able to solve any of your problems, but at least I know what you're going through. And anyway, since you're condemned to be free, you might as well write to me. Todd, PO Box 802282, Chicago, IL 60680-2282.

NIPPON! I would like to travel to Japan sometime within the next few years (and for as inexpensively as possible). Meanwhile, I'd love to learn as much as I can about Japan and Japanese culture (including Japan's punk/HC scene). Native Japanese citizens as well as other folks elsewhere who have visited Japan, please write. Todd, POB 802282, Chicago, IL 60680-2282.

I NEED YOUR HELP! Seemingly normal 18 year old trying to put together a zine. I need things (ads, newspaper clippings), just anything of the weird. They have to be actual stories or ads to get published. If I like your stuff, I'll print it. Contributors get a free copy of the zine. Thanks, Chris, POB 15123, Evansville, IN 47716.

TRAVELLING ALL over Europe in Spring and need contacts. 19, vegetarian. Any help at all (even just a letter) would be greatly appreciated and thoroughly repaid. Also looking for correspondence from all over. Bands I like: Born Against, Negativland, Crass, Nomeansno, M.I.T.B. but usually I write about things other than music. Ben Bray, 25741 Whitesands, Dana Point, CA 92629, USA.

TAPE, STICKERS, TRADERS arty shumks good story teller bad speller write me...blow this screamin jay Elvid, filth blow that buckteeth. Skra Chee 101, 501 E Collage, Apt. 45, Carbondale, IL 62901.

JUNK THAT I AM looking for!! (Is that honest enough?) Black Sabbath/Bill Ward bootlegs, non "Pagan Muzak' and "Physical Evidence", Strawberry Switchblade and Milli Vanilli remix albums, Howard Stern "Crucified By The FCC" CD boxed set, "Manson Family Sings..."LP, Abbie Hoffman/Jerry Rubin books. Books: "29 Below", "Which Way Western Man?", "Our Savage God", "Diary Of A Madman" (Ozzy Bio), "Beautiful Thoughts" by Tiny Tim and his bio. Help please: RJS, 2617-G Suffolk DR., High Point, NC 27265.

HAWAII. Hey "outer islands", I live on Oahu and want to know what's happening on your island. Tell me about shows, bands, venues, etc. Ilove mail. Mike, PO Box 10798, Honolulu, HI 96816-0798.

HEY HEY HEY! Correspondences wanted from anyone, etc. Into the Swingin Utters, Voodoo Glow Skulls, Middle Class, the Vandals, Schlong, Out of Order, Shaken 69, and a hella lot of others. Absolutely will write back. Plus, looking for some vinyl from Broken Bones, Mid. Class, M.I.A. So write me dammit. Jessica, 1605 Glasgow ave., Cardiff, CA 92007

MAXIMUMROCKNROLL classifieds

BACK ISSUE MAGAZINES: Rolling Stone 60's-90's, NME, Goldmine, UK mags, etc. Mostly mainstream but lots of Punk/Indie too. Stamp brings detailed catalog, gets you on my mailing list. Specify artists wanted. Fast service! Dennis / POB 443 / Owasso, MI 48867-0443

LOOKING TO STARTa girl punk band. I am a rhythm guitarist. Influences: early Public Image , X-Ray Spex, Joy Division. So if you live in the Boston area and would rather die than not play in a punk band, contact: Rich, 113 Dawn Rd, Maynard, MA 01754-0621.

WILL TRAVEL SOON! Punk couple, 28 & 35, is looking for friends and places to stay in New York, San Francisco, and any other place in the USA and Canada. Any information welcome: places to sleep, cheap food, hangouts, clubs, anything else. Also need information about Belize (Central America) and the punk scene in Mexico. Write to: Otto V., Schliemann Str. 39, 10437 Berlin, Germany.

19 YEAR OLD GUY in Louisville, KY, wants pen pals. Into the New York Dolls, Ramones, clothing, lipstick, and trashy movies. Interested in what is happening in your local underground music scene. Write to: Jason, 10717 Blue Lick Rd., Louisville, KY 40229.

THE EULENSPIEGLE SOCIETY needs women (men are ok too). Explore safe, consensual s&m and b&d in a friendly environment—cheap! predominantly hetero. nonprofit. 18 and up. 212/ 388-7022.

SEND ME SHIT! I'm a 16 year old who enjoys Star Wars, playing drums, Vindictives, 7 Seconds, Misfits, 88 Finger Louie, and Bouncing Souls. Send me stories, stickers, nude photos, or just talk. I will write back. Army, 150 Spring Ave., Morgan Hill, CA 95037.

DO YOU STILL wet the bed? Send your crazy drawings and stories and I'll send you mine! Also send a stamp and I'll send you a super cool Rat Boy Comix! The new DIY zine put together by Rat Solo himself! He's also the leader of the Rebel Alliance! Write me, Chewbacca, 17114 Shady Lane Dr., Morgan Hill, CA 95037.

I'M GONNA STAY young until I die. 32 yo punk rock tattoo artist seeks pen pals. I'm into R.F. 7, 45 Grave, D.I., Naked Aggression, Agent Orange, old and new punk, etc. Whether you're into trading homemade compilation tapes or not, write me: Dave Halfhed, 4854 N. Vincent Ave., Covina, CA 91722. If anyone knows Hillary Wilkins of Washington, CD, please write.

ROCK-N-ROLL HOOTENANNY zine wants demos from surf, garage, and rock-n-roll bands for reviews and possible interviews. If you got what it takes send any and everything to: Eddie, 33 Stone Cress Dr., Henderson NY 89014. "Good" bands get a "free copy." Thanx.

HEY IF you have a sucky life and you like to complain, write it down and send it to be printed in "Slaves to Reality". If you rather read about someone else's complaints send $1, 3 stamps or trade to Wil @ 88-29 74th Place, Queens NY 11421

ASIAN MOVIES. I got lots of them for sale (cheap) or trade. If you like Hong Kong movies write me. Harold Defrene, PO Box 371, Cut Off, LA 70345.

HEY, HATE and anger based zine "Slaves to Reality" devoted to bitching about life and the people that live it. Send 3 stamps, $1 or trade to Wil @ 88-29 74th Place, Queens, NY 11421

SQUARES, SPIKEY hairs, I don't care who or whatever the fuck you are- If ya dig the Swingin' Utters, Boris the Sprinkler7 Crimpshrine, Devil Dogs, Queers, or Teengenerate and would rather don black sunglasses than black lipstick, fucking write! Alterna-kids, save your stamps for the new Nitro Records catalog. Others, write to Janie Jones/ 170 Western Ave/ Allston, MA 02134.

MAGGIE LEE from Sudbury, MA! You smashed my heart into eight pieces when you left. I miss hanging with you, talking with you, being with you. I promise I will never hurt you again. From your boy twenty miles away...

FREE CLASSIFIED with up to 60 words limit. Each ad will appear in 2 consecutive bimonthly issue. For a copy send four 32¢ stamps or $1 ppd,$2 or 4 IRCs world to T.Yawn POB 457 Redondo Beach, CA 90277

NEED NEW penpals or friends, I like Chumbawamba, Mohinder, Lync, Thatcher On Acid, Wat Tyler, Indian Summer, Crimpshrine, Schlong, Avail, Huggy Bear, going to shows, writing letters, playing music, etc. Write me! Nux POB 457 Redondo Beach, CA 90277

COUGHING UP A seven layer barfarito makes music to my ears. Tell me all about your hurlage in colorful colloquial terms. Send everything to Barf O Rama Funzine c/o Fred at POB 457 RB, CA 90277

SPIKES!!! Gutter has cheap and good spiked, studded and bondage collars and bracelets. Lots of colored leather, vegan stuff, little studs, big studs... all punk girl made. Forget that corporate crap. Send one stamp to Gutter, PO Box 86790, Portland, OR 97286 and get an all new catalog.

I HAVE NADS! I also have a zine for sale. Mainly classifieds, some reviews. Cost is $1.00ppd. I also need ads for my next issue. $1.00 gets you an ad for whatever you can fit in a 2.5"x4" space. If you can write I might be interested in printing what you have to say. Demos for review needed also. Send everything to Ragtime Ruffian POB 25902 Woodbury, MN 55125.

I'M A BORED as fuck in a youth prison, a female-17. Musical fades: Rancid, NoFX, DI, Crass, Black Flag, Dead Kennedy's, Godheadsilo. No posers-sexist-racist-scacist. Write to Andrea Buckholz, 1505 5th Ave. S., Fargo, ND 58103.

CRISPIN GLOVER FANS: If there are any fans out there please write to me. Harold Defrene, PO Box 371, Cut Off, LA 70345.

CHRISTINE BAILEY from Old Saybrook, CT. Where are you? If anyone out there knows where this girl is, drop me a line. Steve Hill, 39 Gilbert St., Lynn, MA 01902.

RATBOY COMIX is out and is easy to get. Send a SASE for free issue and some stickers. Also R.C. needs some more artwork, crazy stories, or any music to send for reviews to put in the next issue. So write: Ratboy Comix, 17265 Dewitt Ave., Morgan Hill, CA 95037. Thanx and may the force be with you.

ATTN: Morons Testa and Swain! Gonna get you-sucka! Craig Hill, POB 987, San Carlos, CA 94070.

LIVING IN GA, So that explains my reason for this ad, male punk, twinnyish, inta old school three chord punk and more. Looking for people in the South and all over the US to write to: Steve, POB 558, Danielsville, GA 30633.

YOUR OLD SHIRTS don't fit anymore. Sell them to me. Liiking for old prints of the following: Motorhead, Crucifix, Discharge, GBH, C.O.C., DK, Drop Dead, Neuroses, Nitwits, Mohinder, Born Against, etc. Tell me what size, condition, and what you want for it. Kenny, 4519 El Cerrito, San Diego, CA 92115.

RESTLESS LOSER GIRL, 15 y/o, into: 7 Seconds, AFI, MTX, Specials, etc. Wants to correspond with losers, punkers, anybody! my standards are low, what can I say? Your mugshot, gets mine. Mace, 510 Hannah St., San Jose, CA 95126

THEE HEADCOATEES! Are there any girls on this planet that digs them as much as I do? If so, you're probably my dream girl! Write me and send me pictures of you and your hot rod! Eddie Youngblood, 33 Stone Cress Dr., Hendersen, NV 89014

HARDCORE/PUNK ZINE in the making. I've been listening to punk for about 10 years, heavily for about 6 or 7. And have collaborated a lot of ideas, one problem is that I need demo's, 7"s, etc. to review. I am also interested in interviews and going to shows. Every band gets reviewed, and fuck off if I don't like you. Suggestions or anything, please them write to: Stealth Ordeal, c/o Rick, 879 Liberty NE #17, Salem, OR 97301.

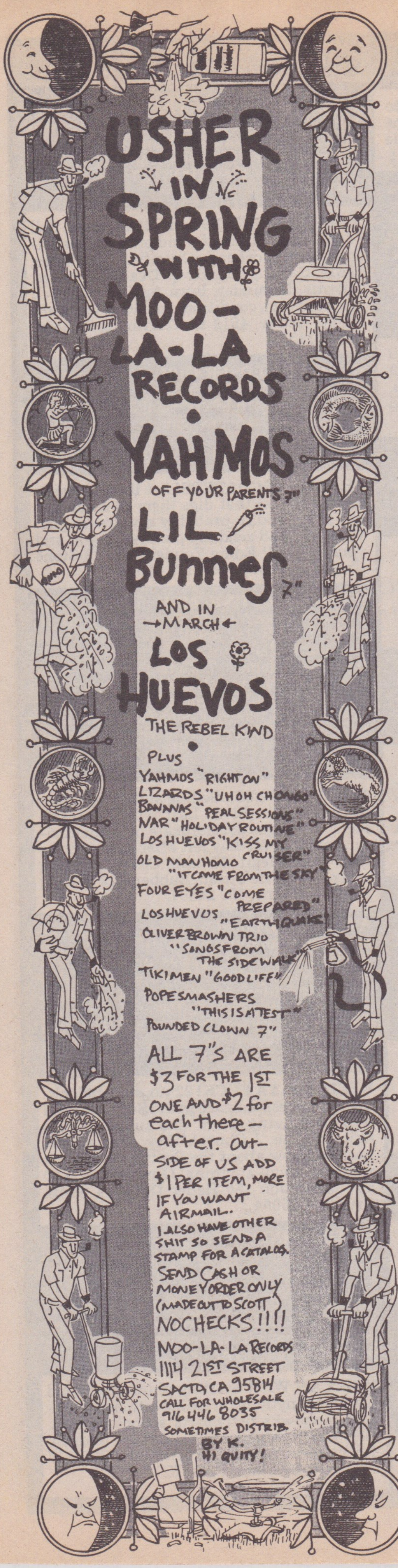
JELLY DONUTS... Selling authentic copies of the Big-E's (Elvis) Last Will and Testament. 13-pages w/certificate of authenticity. See what fat-boy left after dying on the can. This is legit. $7 cash. Covers printing and postage. He's dead. Bubber, 229 E. King St., #55, Boone, NC 28607.

ATTENTION: Bored & lonely 25 yr. old male needs to communicate with the outside world, tell me all, fantasies, problems, sexual pleasures, politics. Very open minded to discuss any topic, anybody, anywhere, into every thing thrilling and exotic. Send letters and/or photos to William Severino #124964, Albert C. Wagner Corr., PO Box 500 Bordertown, NJ 08505.

WRITE ME, YA FUCK! 22 y.o. student looking for correspondence in the Seattle area. I will be moving there this summer. Into Crimpshrlne, J Church, Bay Area music, need to know about the Seattle scene. Just write me about anything! Guys and girls 20 and older. Jon 150 Heller Dr. #834 Santa Cruz, CA 95064

COWPATZINE #5. Savage Malignant's tour diaries. Meet Red Aunts, Cheeseburger, Clawhammer, Histandard, Birdiejo, Team Dresch, Area 51 and more. STB zine girls interview. Comics by Edwin Letcher. $2+2IRC'S/ £1+2 stamps. Kingswood Lodge, Swan Bottom, Gt. Missenden, Bucks, HP16 9NU. England. Write us!

YOU CAN WIN! Starting photo zine, send photos of anything including tattooes, piercings, mohawks, body parts, school pictures. Best photo wins prize. Send more than 25, you can win instantly. Ryan Kelly, 12604 W 130th St, Overland Park, KS 66213.



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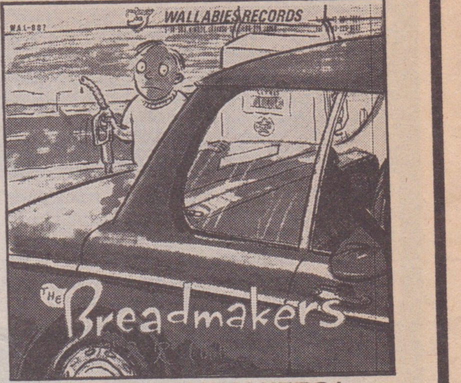

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RIP OFFS/
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EP

WATCH FOR ME GIRL
a tribute to
DMZ

Watch For Me Girl
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10inch

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WALLABIES:2-15-1 9F, Fujimi, Chuoh, Chiba, Chiba, 260, Japan FAX(81)43-225-6441

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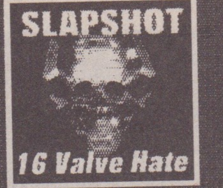

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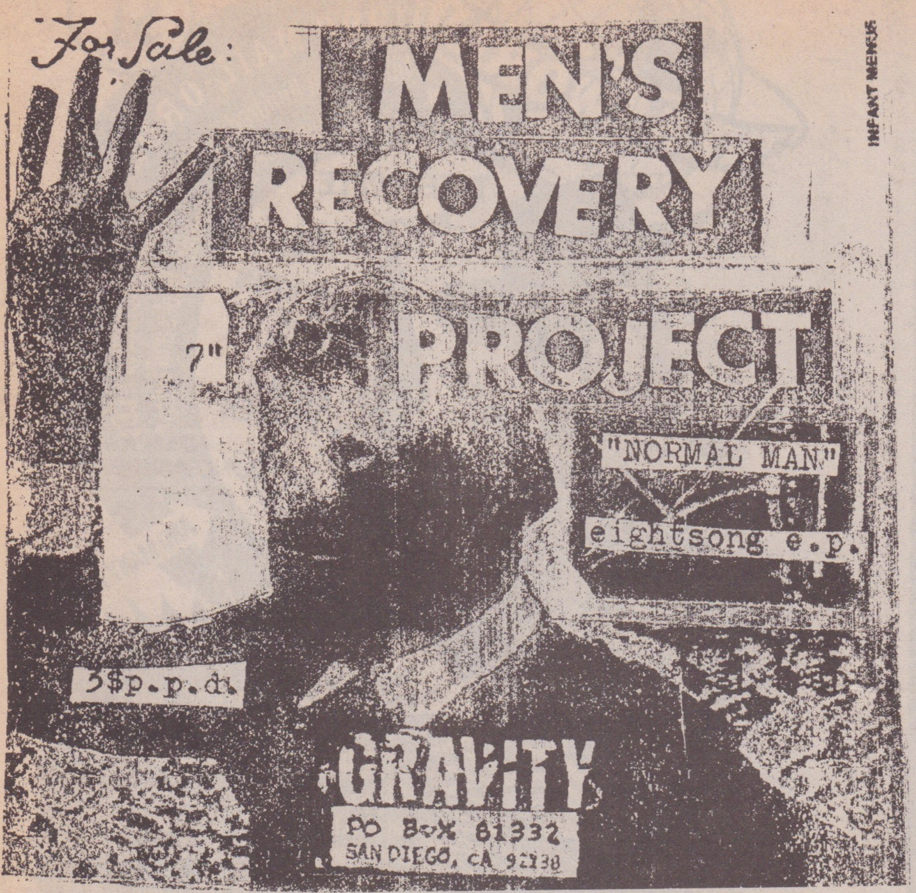

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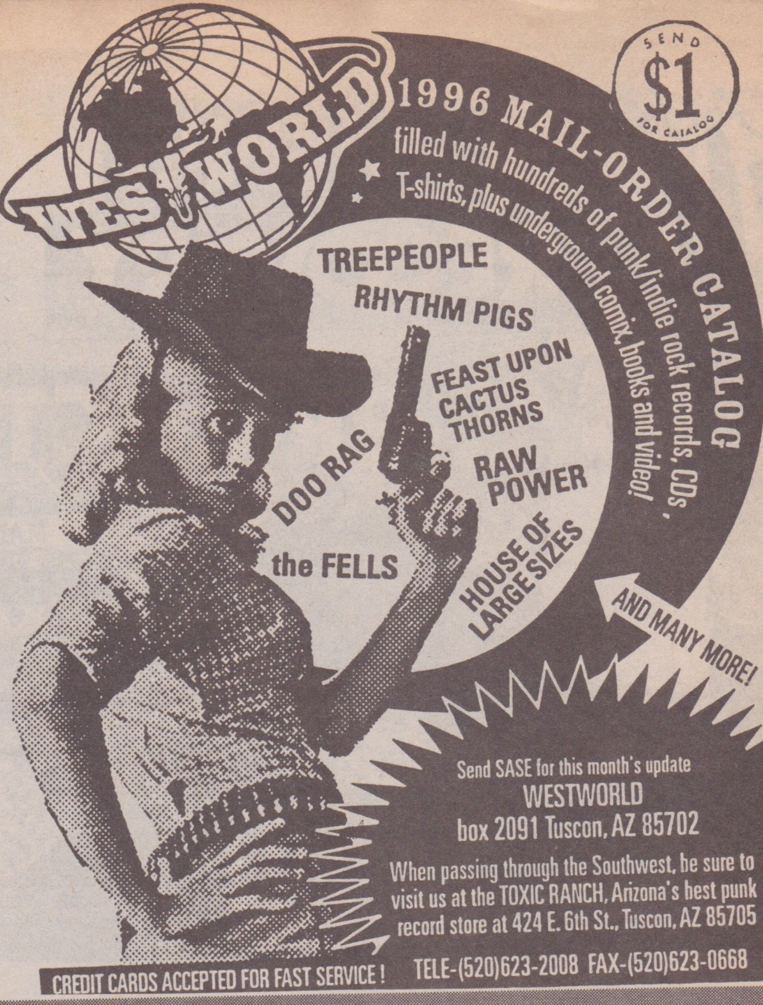

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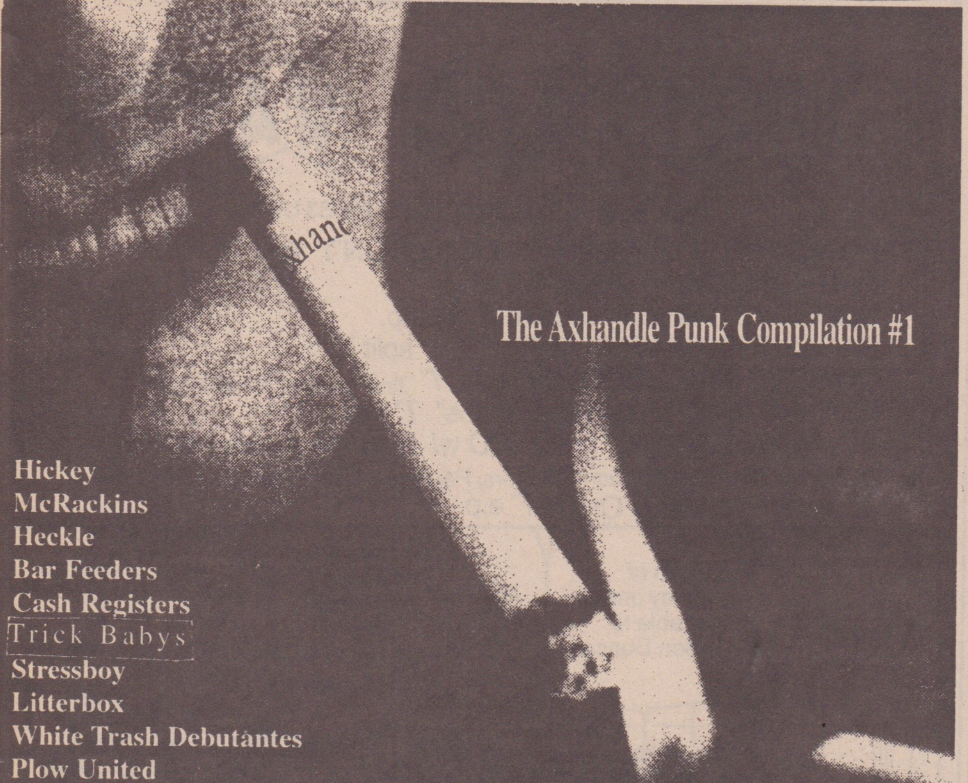

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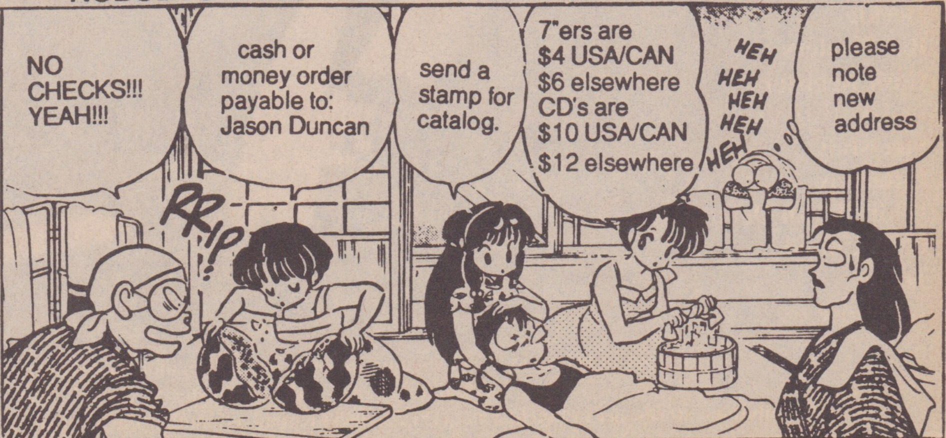
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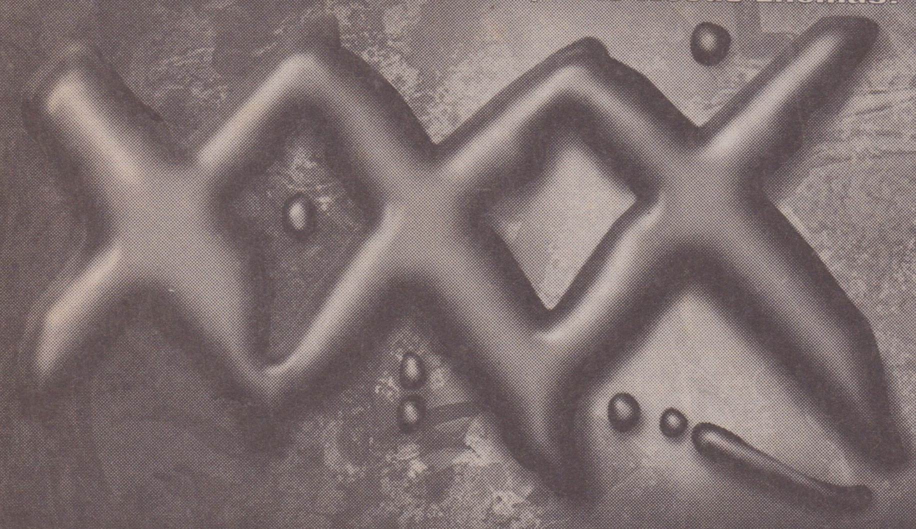

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Do-It-Yourself Resource Guide

BOOK YOUR OWN FUCKIN' LIFE #4

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major
labels
MAXIMUMROCKNROLL

BAC

Believe it or not, Horatio, all is not love and dippidy-doo here in the beautiful little S.F. Bay Area scene. Sure, it might seem like a non-stop love up fest (as in "I
hant") of back-scratching and hand-washing
sured that when the day is done and all the
rybody grabs a couple of almond daiquiris
f almonds and tossed a handful of hickory
sted that I was not receiving an almond
l") and bitch and moan about each other.
ames, however. The Count Backwurds, for
RR free publicity and street credibility
oftier principles and morals, although they
le them I would (often!). "How is MRR ever going
s of you, the now people, the with-it people, the
weren't talking. Also finding no headway were various

"indie" labels begging to make a few easy ducats off the fairly commercial (owing to its scarcity) non-lame garage
punk that Russell Quan is known to furiously pe
apparent interest of remaining a well-kept s
to a bunch of like-minded losebuckets with s
supposed to mean), or anything else that n
But, lo! Somehow, a change of heart a
guitar and kicking; Peepin' John, spazzing and
yuk-yukking) and I was granted the opportunit
are all-too-often the repository of the shame
dumbass friends' band by letting them ramble c
their minds when it's actually staring at them. No, l
to come first and shine through the murky philos
the gift horse in its proverbial mouth. By Dr. Dant

-TRAPPED LIKE THE SCALLYWAGGING DOGS THAT THEY ARE-

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eleven other instruments!

Brett: Excuse me, but I already stole this first!

Russell: I saw it on MTV first and now it's cool.

Chris: We just play music we like...

Steve: ...because we like it, and look the way we like...

Peepin': ...because the ladies dig it.

Brett: If somebody doesn't like it...

Chris: ...fuck you!

MRR: A cogent statement of your underlying philosophy. Any others?

Brett: 96 tears, 96 shmeers, it's a business.

Peepin': Always on the road for some stickpussy!

MRR: I won't ask.

Peepin': You see, when...

MRR: Never mind.

Brett: Besides, I don't know how to read. Werewolf pictures scare people, they make us scared, and we scare people.

Russell: Mean people suck; my kid beat up your honor roll student.

Chris: I believe you Anita.

MRR: And just what is your musical mission?

Russell: We're not into punk, alternative, or 60's garage rock. No haircut bands. Haircut 100.

Chris: Brett's hair rules.

Peepin': The Charmkin Allstars.

Brett: The other guys may object to this statement, but it seems as though ten years ago there was this big supposed garage rock revival of Sixties shit, "the Paisley Underground," and all that, and it was supposed to be this big commercially viable scene and people jumped on the bandwagon. When it went nowhere, they jumped back off. We're just doing music that we dig and that we always dug.

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Chris: I Dig Dig Dug.

Steve: Only we do it with Sumpy Wertheimer.

Russell: Simpy!

Chris: Simpy!

Steve: Sumpy!

Peepin': I hated the fucking Paisley Underground.

Brett: P.U.!

Chris: P.U.!

Russell (moron voice): Not me, I loved it! The Master's Apprentice Vs. the Rain Parade!

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Peepin': Yeah, I made that trade; I got the better deal even if only a couple of songs on the Master's Apprentice album are any good.

Russel: The Paisley Underground was an attempt by people over 21 to expand musically.

Chris: Much like The Pussy Hounds.

MRR: So is this what it's all about, just playing fucked up versions of old songs, especially obscure arrangements of famous songs just so Peepin' can jump around like an idiot and get into yelling matches with Tom Guido at the Purple Onion?

Steve: Sure.

Peepin': We formed a band just to play with the Makers and fight them and their roadies.

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